RB151, 217

Library

of the

University of Toronto

Digitized by the Internet Archive
in 2013

http://archive.org/details/goldenlyrenewcol00tayl

Vol. 1 Title 6 Sept. 1, 1921.

[2 copy]

THE

GOLDEN LYRE:

A

NEW COLLECTION OF CHURCH MUSIC,

ADAPTED

TO THE VARIOUS METRES NOW IN USE;

TOGETHER WITH A NEW AND EXTENSIVE VARIETY OF

ANTHEMS, SENTENCES, AND CHANTS,

FOR

CHOIRS, SINGING CLASSES, MUSICAL ASSOCIATIONS, AND SOCIAL SACRED MUSIC CIRCLES.

By Virgil Corydon Taylor,

HARTFORD, CT.,

AUTHOR OF TAYLOR'S SACRED MINSTREL, TAYLOR'S CHORAL ANTHEMS, AND THE LUTE, OR MUSICAL INSTRUCTOR.

HAWLEY, FULLER AND CO., UTICA:

D. APPLETON AND CO., C. M. SAXTON, NEW-YORK: THOMAS COWPERTHWAIT AND CO., PHILADELPHIA:
GOULD, KENDALL AND LINCOLN, BOSTON: O. D. CASE AND CO., HARTFORD:
H. W. DERBY AND CO., CINCINNATI.

ENTERED ACCORDING TO ACT OF CONGRESS, IN THE YEAR 1850, BY
VIRGIL CORYDON TAYLOR,
IN THE CLERK'S OFFICE OF THE DISTRICT COURT OF CONNECTICUT.

N. B.—All Tunes, Anthems, Sentences, Chants, or other pieces of music contained in this work, having the initials of the Editor, or the asterisk (*) affixed to them, are claimed as the property of the copyright owner.

STEREOTYPED BY THOMAS B. SMITH,
216 WILLIAM ST., NEW YORK.

PREFACE.

A FEW explanations to the friends of music, who may become acquainted with this work, may be of service in answering any queries which may arise relative to its characteristic features. When my first work (The Sacred Minstrel) appeared, it was thought that the numerous contributions it contained, from my own pen, might, in the esteem of some, ultimate to the prejudice of the work. The auspicious intervention of some counteracting but *unknown cause*, (doubtless,) saved the work from what seemed (to such individuals) its inevitable fate. Respecting this point, however, as constituting either in a general or *particular* sense, a necessary and valid *objection* to a work, I would say, however numerous the contributors to any book of church music may be, no author can feel safe in setting aside his own judgment to admit, without proper discrimination, whatever might be offered for his work, even from the most renowned musicians. A piece might be presented him which, for elaborateness and beauty of harmonic structure, would, to the ear of the professor, be considered superlatively fine and exquisite, but for any purpose of utility, it would be absolutely worthless. Therefore, whatever goes into his book, must of necessity pass the test of his own scrutiny and inspection; he must judge of its availability for practical use, must see whether it embodies sufficient character, beauty, and originality to commend it to the taste and approval of the critical and discerning, into whose hands his work may fall. Again, such tunes as are deservedly popular, he cannot always command; he is, therefore, thrown upon his own resources for nearly all to fill the pages of his work. There is one point deserving of attention respecting tunes in common psalmody, to which are appended the names of numerous celebrated European composers. It should be remembered that these persons seldom wrote other music than Oratorios, Operas, Symphonies, &c., which do not admit always of the most complete and literal transformation into plain metrical tunes, without many interpolations and abridgments, which materially interfere with their perfect identity and originality, as emanating from their attributed sources. Again, it is sometimes thought that an author who has written *much*, should not *republish* in successive works, even his *best* and most *useful* tunes. "Give us something *new*," is the demand. In answer to this objection, I would first inquire of its propounder, did you ever find in a book of church music *all the pieces of one writer of* EQUAL MERIT? Again, are you not aware that a tune which the author might not think fit to republish, because you have long been familiar with it in a former work of his, *another* writer would consider a "*gem*," could he offer it

to you in a work of his own? There is no individual, poet, painter, sculptor, statesman, or what else he may be, but that has some *one* production, or at most a comparative *few*, which both himself and others will claim transcends all his *other efforts*. A composer of music forms no exception to this general principle; he can by no possibility write to the same words several tunes of *equal excellence*. Again, all words do not admit of equally perfect affinity with music. Or, to all words you cannot so interblend sentiment with song, that the combined effect will be enhanced by their union. Consequently, the book that is made up of judicious selections from former works, together with the best specimens of subsequent production, is incomparably more valuable than can be produced by any other means. A particular point upon which I am ever solicitous, is, that music of my own writing (however inconsiderable its merit) should always be *thoroughly studied* and judged of by *its own standard*. Tunes like Vesper, Ingalls, Twilight, Vienna, Peace, Evening, etc., can never be understood if divested of the least *shade* of their intended character. While I am aware that the tastes of different individuals are as diverse nearly as their personal appearance, and that it is in vain and unreasonable to expect all to attach the same value to any one given style of music, yet I feel it is still a desideratum that *that* which is most intrinsically characteristic of a work, should be rightly understood and appreciated. The goodly number of short Sentences the work contains, will be found, it is believed, quite sufficient for all ordinary purposes for church use. The Anthems are not *difficult*, yet they are of a character better adapted for occasions like Thanksgiving, Ordinations, Dedications, and for Concerts of Sacred Music, than for the more strict use of the church. Those persons acquainted with my "Choral Anthems," will recognize in the Anthems of the Golden Lyre, a vein of relationship which they will regard according to their estimate of the former work. After all that can be inculcated with respect to the mere mechanical use of music, if we go no further, we can realize nothing of that which is elevating and sublime in its true nature and effect. To the composer who writes, or the performer who strives for perfection of execution, merely to gratify the desire of renown, to him the soul of music has no delightful and abiding charms. It *must* and *will* be as evanescent and transitory as the desire which seeks it is superficial and grovelling. If the "kingdom of heaven is peace and righteousness," and if that can dwell "*within us*," *deeply* is it to be lamented that *music*, so redolent of benign and sanctifying influence, should be diverted from its high and appropriate end of refining and elevating the soul to that which is heavenly and divine. And when it leads its followers into the realms where *its own nature* would seek to go, then will the ideal entrancement of celestial harmonies to them become a living reality.

Hartford, Ct., Aug. 1850.

ELEMENTS OF VOCAL MUSIC.

NOTE TO SCHOLARS.—If you have a good voice, and can sing readily by *imitation*, if you prefer, you may omit the pains of learning to sing theoretically, upon condition that you are willing to forego the advantage of singing *at sight* from a knowledge of the rules, and always depend upon *others* to *teach* you what you attempt to sing. Should you wisely prefer the opposite, however, all the rules necessary for you to commit to memory, to enable you to sing mechanically any piece of ordinary difficulty, are FEW and SIMPLE. Do you inquire, "*Why, then, so difficult to sing* AT ONCE *after the rules are understood?*" Because (and no process of instruction can obviate it) after you have learned arithmetically that a particular *note* or *number* of notes are sung at a beat, you have *still* to learn a *concomitant* part, which is to DO it, after you have *first* learned the theory.

NOTE TO TEACHER.—In adopting the elements as here laid down, your preconceived views as respects other methods of classification for instruction may induce you at first to hesitate in following *implicitly* the arrangement adopted; perceiving, as you will, that the whole subject of elementary instruction is abridged and reduced in many particulars very much from what you may have been accustomed to. Instead of giving *at once*, the definitions of the several departments upon which the subject is based, the principles *themselves* are *first* defined, *then* follow the *names* of them. The frequent Notes interspersed, will afford comments on all departures from established usages; showing, it is believed, reasons which will commend themselves to the candor and judgment of all unbiased and discerning minds.

CHAPTER I.

NOTES.

§ I. Notes represent musical sounds. Seven kinds are used; *generally*, however, but six.

§ II. Their names and value are as follows:

A *Whole Note* 𝅝 is equal

to two 𝅗𝅥 𝅗𝅥 Halves,

to four ♩ ♩ ♩ ♩ Quarters,

to eight ♩♩♩♩ ♪♪♪♪ Eighths,

to sixteen 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 Sixteenths,

to thirty-two 𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱 𝅘𝅥𝅲𝅘𝅥𝅲𝅘𝅥𝅲𝅘𝅥𝅲 Thirty-seconds.

DOTS.

§ III. A *Dot* placed after a note adds to it one half its length.

A 𝅝. equals 𝅝 𝅗𝅥 or 𝅗𝅥𝅗𝅥𝅗𝅥; a 𝅗𝅥. equals 𝅗𝅥𝅗𝅥 or ♩♩♩; a ♩. equals ♩♩ or ♪♪♪, &c.

§ IV. Notes twice dotted are three quarters as long again.

A ··· equals ; a ··· equals ; a ··· equals .

QUESTIONS.

§ 1. What characters represent musical sounds? How many kinds are there used? § 2. What are the names and values of notes? § 3. By what means can you make a note one half longer? A whole note dotted receives the additional value of what note? § 4. How can a note be made *three quarters* longer? A whole note dotted *twice* receives the additional value of what two notes?

CHAPTER II.

VARIOUS CHARACTERS EXPLAINED.

§ V. Any *three* notes of a *kind*, having the figure 3 placed over or under them, are equal to the time of *two*.

Thus, are equal to ,

are equal to , &c., &c.

§ VI. The figure 6 reduces *six* of the same kind to the time of *four*.

Thus are equal to ,

are equal to .

§ VII. The manner of writing notes, whether with their stems *up* or *down*, thus, , or thus, , is immaterial; their *value* is the *same:* also whether their *hooks* are *connected*, , or *detached* .

§ VIII. A *Slur*, , connects two or more notes sung to the same syllable, thus, . Eighths, Sixteenths, Thirty-seconds, and Sixty-fourths are slurred by uniting their hooks thus, , or .

QUESTIONS.

§ 5. What effect has the figure 3 placed *over* or *under* three notes of the same kind? § 6. What effect has the figure 6 placed over or under six notes? § 7. Is it material whether the stems of notes point *up* or *down?* Is their value the same whether the hooks are *connected* or *separate?* § 8. What character shows that *two* or *more* notes are sung to *one syllable?* How are notes having *hooks, slurred?*

CHAPTER III.

RESTS.

§ IX. *Rests* are marks of silence. All *notes* have *rests* of the same *name* and *duration* as the notes themselves.

A Whole Note rest *hangs* upon a line, - - - -

A Half Note rest *stands* upon a line, - - - -

A Quarter rest, the *wing* turns to the *right*, -

Eighth, wing turns to the *left*, - - - - - -

Sixteenth, *two* wings to the left, - - - - -

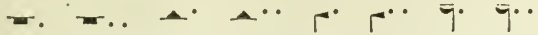
Thirty-second, *three* wings to the left, - - - -

Sixty-fourth, *four* wings to the left, - - - -

NOTE 1.—It is indispensable that each scholar should practise *writing down* the notes and rests (out of school), until they can transcribe them all without hesitancy from memory. A slight experience will convince one how liable the Quarter and Eighth rests are to be confounded when only *glanced* at in reading quick music, especially by the inexperienced singer.

NOTE.—In this work the Half and Quarter rests have been slightly modified in form, so as to render them more distinguishable from the Whole and Eighth rests; which, in the old forms, are almost *universally* confounded.

§ X. Rests may be dotted the same as notes; thus,



QUESTIONS.

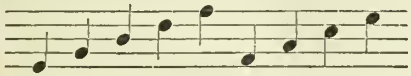
§ 9. What are Rests? What besides the note itself represents its silent duration? How do you distinguish a Whole Note rest? How a *Half?* Quarter? Eighth? Sixteenth? Thirty-second? Sixty-fourth? § 10. In what way can you lengthen the duration of rests? Can a rest be dotted more than *once?*

CHAPTER IV.

THE STAFF, CLEFS, AND OTHER CHARACTERS.

NOTE.—Teacher say to his class: "Should I write a note upon a piece of paper or on the wall, without anything being *added* to determine its pitch, could we tell how *high* or how *low* to sound it?" (Class will answer, *We could* NOT.) "Then it appears that *something* is *necessary* to enable us to tell how *high* or *low* notes should be written in order to receive a certain *pitch* of sound. For this purpose we have a Staff."

§ XI. A *Staff* is used to write music upon.



§ XII. The Lines and Spaces of the staff are named by the first seven letters of the alphabet.

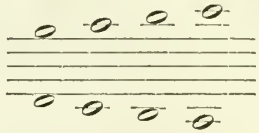
NOTE.—The term *Degree* for designating the lines and spaces of the staff is found superfluous, consequently it is dispensed with.

§ XIII. On the Treble, Alto, and Tenor staves, the letters applying to the *lines* are , to the *spaces* (they *spell*) .

§ XIV. On the Base staff the alphabet commences on the lower space.

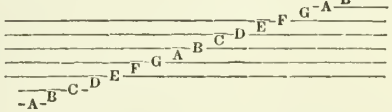
§ XV. In counting the lines and spaces of the staff, always commence at the *bottom* and count *upwards.*

§ XVI. When notes are written *above* or *below* the staff, added lines and spaces are used.

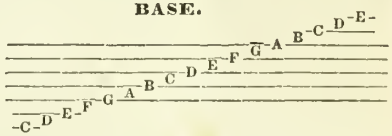


§ XVII. When more than the first seven letters are wanted above or below the staff, no *additional* ones are used, but these same are *repeated.*

TREBLE.

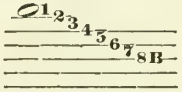


BASE.



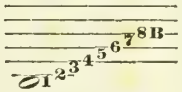
§ XVIII. To find what letter a note is on when above or below the staff, call the letter which the note is on *one*, and count each line and space until you arrive at *eight, within the staff;* this last will be the same as that one from which you commenced to count.

TREBLE.



Eight comes on B, the note above the staff is consequently B.

TREBLE.



Eight comes on B, the note below the staff is B.

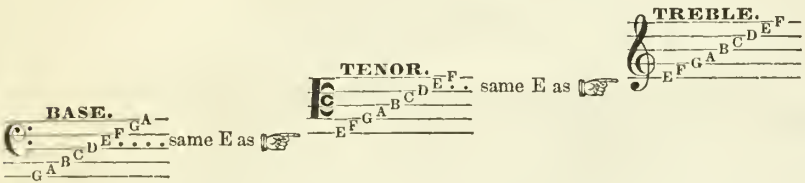
Apply the same process to the Base staff.

§ XIX. The *Clef* distinguishes the different parts in music which are sung together. For the Treble and Alto the TREBLE CLEF is used, 𝄞. (The Tenor may also have the same.)

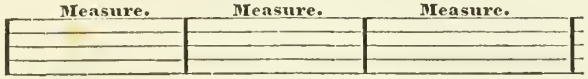
NOTE.—Teacher should avoid calling the Treble clef the "G" clef, as, in its *present form*, it has no signification, and only tends to bewilder the scholar. Simply say, TREBLE clef, BASE clef, TENOR clef.

(In this work the following clef is used for Tenor, 𝄡). For the Base, the BASE CLEF, 𝄢

§ XX. The relation of the several parts as respects pitch is thus:



§ XXI. *Bars*, ‖, are drawn across the staff to divide the music into *Measures*.



§ XXII. In church music the Double Bar, ‖, shows the end of a line of poetry, or *Strain*.

The heavens de - clare thy glo - ry, Lord.

Double Bars thus, - - - - ‖, form a *Close* to a tune.

§ XXIII. A *Brace*, }, connects the parts sung *together* in a piece of music.

§ XXIV. A *Score* consists of two or more parts connected by a Brace.

NOTE.—In this work the double bar will not extend across the entire five lines of the staff, except the measure preceding it be full; as,

Where it is used only to show the end of a strain, and does not divide the time into a full measure, it will always be found thus:

This arrangement has been adopted to prevent the almost certain liability of a scholar supposing a measure preceding a double bar *necessarily full;* which, in fact, is *seldom the case.*

QUESTIONS.

§ 11. What are the five lines and four spaces called upon which music is written? § 12. By what are the lines and spaces of the staff named? § 13. What letters apply to the *lines* of the Treble and Tenor staves? What letters to the *spaces* of the Treble and Tenor? NOTE.—*Teacher see the letters of the staff are thoroughly committed to memory by his class.* § 14. In the Base staff, on what space does the alphabet commence? § 15. In counting the lines and spaces of the staff, where do you commence? § 16. Upon what are notes written when placed above or below the staff? § 19. What character distinguishes the different *parts* of music? What clef is used for Treble and Alto? § 20. What letter in the Base staff corresponds with the first line of the Tenor? What one in the Tenor, with the first one in the Treble staff? § 21. Of what use are Bars in music? Of what use is the Double Bar? § 22. In church music, what does the Double Bar denote? § 23. What is a Brace? § 24. What is a Score?

CHAPTER V.

TIME.

§ XXV. Musical sounds may be *long* or *short*, which distinction forms the department of TIME.

NOTE.—Teacher illustrate § 25 (the first above), by giving two sounds with his voice or

upon an instrument, one *long* and the other *short*, stating that, in a *general* sense, that means *Time;* but in a *specific* sense, it is that influence which causes a choir of singers or a company of soldiers to move together as *one voice*, or with *one step*. Again, you will find an advantage in dispensing with the term "*Rhythm*," when you speak of *Time*, as it will free the minds of your scholars from all ambiguity of meaning on your part, and render you at once understood.

§ XXVI. *Time* is represented by these characters, $\mathrm{C}\ \left(\frac{4}{4}\right)\ \mathrm{C}\!\!\!\!\mid\ \left(\frac{2}{2}\right)$, or by figures thus, $\frac{2}{2}\ \frac{2}{4}\ \frac{4}{2}\ \frac{4}{4}\ \frac{3}{2}\ \frac{3}{4}\ \frac{6}{8}\ \frac{6}{4}$, or by figures with a small note under them, thus, $\underset{\mid}{\overset{2}{\cdot}}\ \underset{\mid}{\overset{3}{\cdot}}\ \underset{\mid}{\overset{2}{\cdot\cdot}}\ \underset{\mid}{\overset{3}{\cdot\cdot}}$.

§ XXVII. In this work, the figure in *all cases* denotes the number of beats to a measure, and the small note under the figure is the note which receives a beat, and is called the *beat* note.

When the time changes after the commencement of a piece, the figure *only* (without the note underneath,) will be used.

MANNER OF BEATING TIME.

Two quarter time, - - - - $\underset{\mid}{\overset{2}{\cdot}}$, down and up.

Three quarter time, - - - - $\underset{\mid}{\overset{3}{\cdot}}$, down, left, up.

Two quarter dotted, - - - - $\underset{\mid}{\overset{2}{\cdot\cdot}}$, down and up.

Three quarter dotted, - - - $\underset{\mid}{\overset{3}{\cdot\cdot}}$, down, left, up.

QUESTIONS.

§ 25. What department is derived from the difference in the *length* of *sounds?* § 26. How is Time represented? Which of these three methods is used in this work? § 27. What does the figure over the small note denote? What is understood by the small note under the figure?

CHAPTER VI.

MELODY.

§ XXVIII. Musical sounds may be *high* or *low*, forming a *second* department, relative to their *pitch*, called *Melody*.

NOTE.—Teacher here say, "We have observed that musical sounds may be *long* and *short*, forming the department of *Time;* you *now* perceive they may be *high* or *low*, (giving an example from voice or instrument); this forms the *second* department, called *Melody*."

§ XXIX. There are but *Seven Primary Sounds*, from which *all* music is derived. The Eighth is but a repetition of the first, and forms, with the seven, an Octave.

§ XXX. The *Scale* consists of the Octave, or eight sounds.

§ XXXI. An *Interval* is the difference in pitch between any two sounds; as, from 1 to 5 is an interval of the 5th, &c. The *distance* from one sound to another in ascending or descending the scale will here be called a Degree, instead of "*tone*" or "*step*."

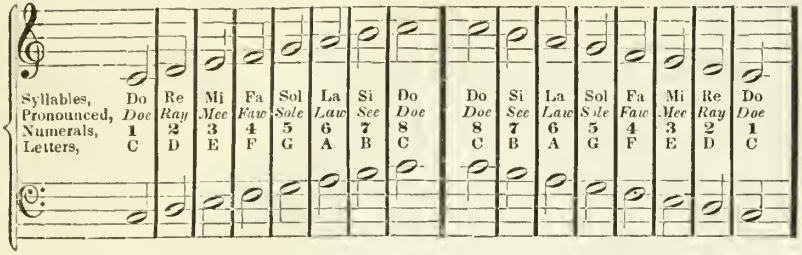
§ XXXII. There are two scales in music, the Major and Minor.

FORM OF THE MAJOR SCALE.

8 } 𝅝
From 7 } 𝅝 to 8, a half degree.
From 6 𝅝 to 7, a degree.
From 5 𝅝 to 6, a degree.
From 4 } 𝅝 to 5, a degree.
From 3 } 𝅝 to 4, a half degree.
From 2 𝅝 to 3, a degree.
From 1 𝅝 to 2, a degree.

§ XXXIII. Major Scale applied to the Staff, *first* commences on C.

APPLICATION OF THE MAJOR SCALE TO THE STAFF.



NOTE TO TEACHER.—N. B. All of you who have had sufficient experience will readily bear testimony to the servitude a class of singers are under to the use of syllables before applying the words to a piece of music. Whenever an untried tune is named, the first and universal feeling with singers unaccustomed to a different practice is, "Let us first sing it *by note*, until we have got the run of it." Many of the most eminent and successful teachers with whom we have of late conferred on the subject, agree that it is *far preferable* for a class *never* to use syllables *at all*, even in singing the scale. Consequently, when tunes are taken up, there is no embarrassment attendant on the transition from the use of syllables to the immediate application of words.

§ XXXIV. A *Sharp*, ♯, placed before a note, ♯𝅝, raises its pitch half a degree.

§ XXXV. A *Flat*, ♭, *lowers* the pitch of a sound half a degree.

§ XXXVI. A *Natural*, ♮, restores a note having been made flat or sharp to its original pitch.

§ XXXVII. A *Double Sharp*, ×, raises the pitch of a sound a *whole degree.*

§ XXXVIII. A *Double Flat*, ♭♭, lowers the pitch of a sound a *whole degree.*

§ XXXIX. A *Signature* is the flats or sharps placed at the commencement of a tune.

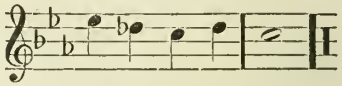
§ XL. A *Natural Signature* is where tunes have neither flats nor sharps at their commencement.

NOTE.—Teacher refer the class to tunes in the book, beginning with those in the natural signature, and call their attention to all the different signatures in use, saying, "What signature has *this* tune? What has *this?*" &c. Do the same with *Time*, saying, "What *time* has this tune? what is its signature," &c., until *both* are understood.

§ XLI. *Accidentals* are flats, sharps, and naturals placed before notes in a tune, and they affect all notes on the same letters with themselves in the measure, unless contradicted by a natural, flat, or sharp.

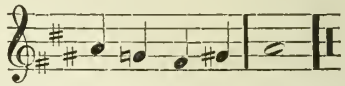
Natural ACCIDENTAL.

Flat ACCIDENTAL.



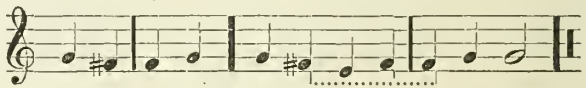
Sharp ACCIDENTAL.

ACCIDENTAL *contradicted.*



§ XLII. Accidentals extend their influence to a succeeding measure when the first note in it is the same as the last in the preceding.

Thus, Or thus.



QUESTIONS.

§ 28. What is the department relative to the *pitch* of sounds called? § 29. How many Primary Sounds are there? From what is all music derived? By adding the eighth to the seven sounds, what is formed? § 30. Of what does the scale consist? § 31. What is an Interval? § 32. What two scales are there in music? § 33. On what letter does the scale commence when *first* applied to the staff? § 34. What character placed before a note, raises it half a degree? § 35. What *lowers* it half a degree? § 36. What *restores* a sound made flat or sharp to its original pitch? § 37. What raises a sound a whole degree? § 38. What lowers it a whole degree? § 39. What is the signature to a tune? § 40. What constitutes the *natural* signature? § 41. What are Accidentals? How far do they extend their influence? § 42. Under what condition does an accidental extend its influence into a succeeding measure?

CHAPTER VII.

THE SIGNATURES SHOWING THE COMMENCEMENT OF THE SCALES.

§ XLIII. The scale is always *the same*, let it commence upon what letter it may.

§ XLIV. *Do* is *always* the first syllable of the Major Scale, and *La* of the Minor.

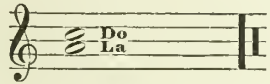
§ XLV. The *Key-note* of a piece is *the last note in the Base*, from which the several parts derive their pitch; in the Major scale it is always *Do*, in the Minor *La*.

§ XLVI. To change the place of the scale (or the syllable *Do*) upon the staff, the *signature* must change, as the scale takes a *new* signature every time it is moved from one letter to another.

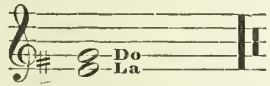
NOTE.—When a class commences singing by note in the different signatures (if you adopt the practice), they will often say upon taking a new signature, "Where is *Do* in this tune?" To answer this question, let them always refer to the following table of signatures, showing the commencement of the scales.

SIGNATURES SHOWING THE PLACE OF DO AND LA.

Natural Signature, - - - - - - -

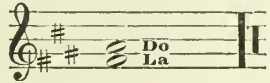


One Sharp, F, - - - - - - - - -

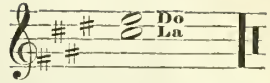


Two Sharps, F and C, - - - - - -

Three Sharps, F, C, and G, - - - -

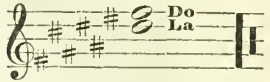


Four Sharps, F, C, G, and D, - - -

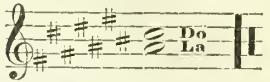


Five Sharps, F, C, G, D, and A, - -

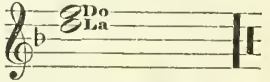
Six Sharps, F, C, G, D, A, and E, -



Seven Sharps, F, C, G, D, A, E, and B,



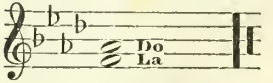
One Flat, B, - - - - - - - - - -



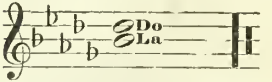
Two Flats, B and E, - - - - - - -

Three Flats, B, E, and A, - - - - -

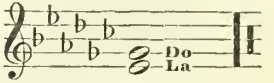
Four Flats, B, E, A, and D,- - - -



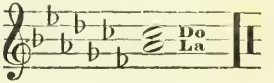
Five Flats, B, E, A, D, and G,- - -



Six Flats, B, E, A, D, G, and C, - -

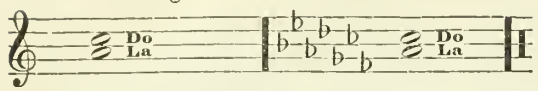


Seven Flats, B, E, A, D, G, C, and F,

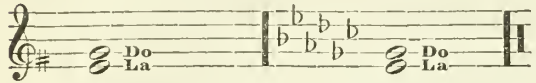


CORRESPONDING SIGNATURES.

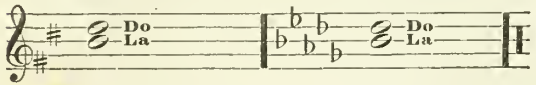
Natural Signature and Seven Flats.



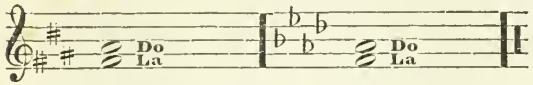
One Sharp and Six Flats.



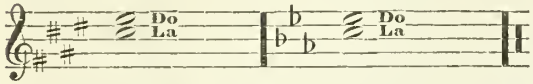
Two Sharps and Five Flats.



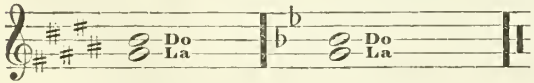
Three Sharps and Four Flats.



Four Sharps and Three Flats.



Five Sharps and Two Flats.



Six Sharps and One Flat.

Seven Sharps and Natural Signature.

§ XLVII. *Transposition* is the moving of the scale from one letter to another upon the staff by changing the signature.

§ XLVIII. *Do* is always the first letter above the *last* added *sharp*, and *five letters above* (or four below) the *last added flat.*

QUESTIONS.

§ 43. Is the scale always of the same form, whatever letter it may commence upon? § 44. What syllable is always the first of the major scale? What of the minor? § 45. What is the key note to a tune? What syllable is it in the major scale? What in the minor? § 46. In order to change the place of the scale upon the staff, what *else* must be changed?—Natural signature, where is Do? One Sharp, where is Do? *Two* Sharps, where? Three Sharps? Four? Five? Six? Seven?—One Flat, where is Do? Two Flats? Three? Four? Five? Six? Seven?—Do on C, what signature? Do on G, what signature? On D, what? On A? On E? On B? On F♯? On C♯? Do on F, what signature? On B♭? E♭? A♭? D♭? G♭? C♭? § 47. What is Transposition? § 48. How may the place of *Do* be found?

CHAPTER VIII.

FORCE.

NOTE.—Teacher says: "We have seen that sounds may be *long* and *short*, forming TIME; *high* and *low*, forming MELODY: now in the *last* instance we notice that they may be *soft* and *loud*, forming the *third* department, FORCE or *strength* of sound"—giving an example of the last, by striking a sound *soft* and *loud.*

§ XLIX. An *Organ Tone* is a sound of uniform power from beginning to end.

§ L. An *Increase* (or Crescendo) commences soft and ends loud.

§ LI. A *Diminish* (or Diminuendo) begins loud and ends soft.

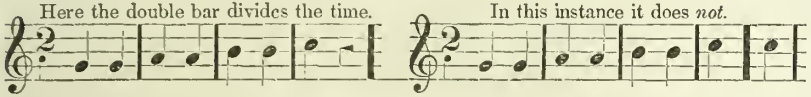
§ LII. A *Swell* combines the Increase and Diminish.

MUSICAL CHARACTERS EXPLAINED.

§ LIII. A Whole Note Rest, ▬, denotes a *silent measure* in all varieties of time.

§ LIV. A double bar *seldom* divides the time in a measure. When the measure *before* a double bar is *full*, it *then* divides the time.

Here the double bar divides the time. In this instance it does *not*.

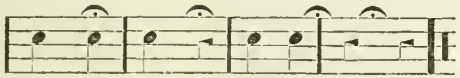


NOTE.—This explanation of the double bar is designed for *other works*, not this.

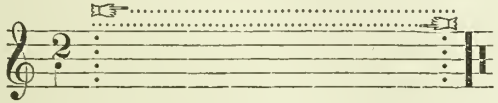
§ LV. A suspension of the time is allowable at the double bar.

§ LVI. A Hold, ⌒, placed over notes, rests, bars, or a vacant part of the measure, denotes a suspension of the time, at the discretion of the performer.

EXAMPLE.



§ LVII. A *Repeat* shows what part of a piece is sung twice, and is marked by dots in the following manner:



QUESTIONS.

§ 49. What is an Organ Tone? § 50. An Increase or *Crescendo?* § 51. A Diminish or *Diminuendo?* § 52. A Swell? § 53. What rest is used to fill a silent measure in all varieties of time? § 54. Under what circumstances does a double bar divide the time of a measure? § 55. When is a suspension of the time allowable? § 56. What character placed over notes, rests, bars, &c., denotes a suspension of the time? § 57. How is a part of a piece of music marked, that is to be sung twice?

CHAPTER IX.

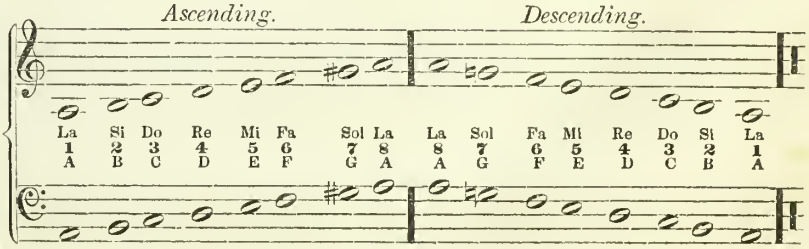
MINOR AND CHROMATIC SCALES.

§ LVIII. In all cases, *La*, the 6th of the Major Scale, is taken as 1 in the Minor Scale; that is, in singing the Major Scale by numerals, when you arrive at 6 (La) *instead* of calling it 6, change it to 1, as the *first* of the Minor Scale, then the new (Minor) scale extends to 8 above, having the same number of intervals that the Major Scale has. Bear in mind that the *Minor* Scale, though its intervals do not occur in the same order as in the *Major*, is *yet* MADE from the Major Scale.

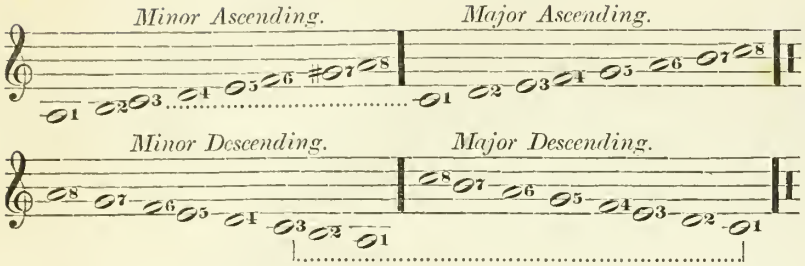
§ LIX. In ascending the Minor Scale, the 7th interval (Sol) is raised half a degree; in descending, it is sung as *Sol*, the 5th in Major Scale.

MINOR SCALE ASCENDING.	MINOR SCALE DESCENDING.
8 𝅝	From 8 𝅝 to 7, a degree.
From 7 𝅝 to 8, a half degree.	From 7 𝅝 to 6, a degree.
From 6 𝅝 to 7, a degree and a half.	From 6 𝅝 to 5, a half degree.
From 5 𝅝 to 6, a half degree.	From 5 𝅝 to 4, a degree.
From 4 𝅝 to 5, a degree.	From 4 𝅝 to 3, a degree.
From 3 𝅝 to 4, a degree.	From 3 𝅝 to 2, a half degree.
From 2 𝅝 to 3, a half degree.	From 2 𝅝 to 1, a degree.
From 1 𝅝 to 2, a degree.	1 𝅝

MINOR SCALE APPLIED TO THE STAFF.



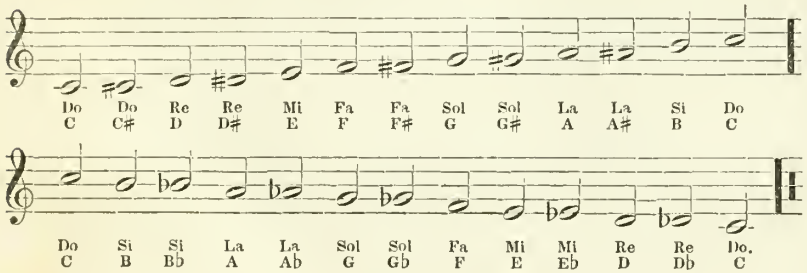
MAJOR AND MINOR SCALES.



§ LX. The *Chromatic Scale* is formed by dividing the five degrees and adding to them the two half degrees of the Major Scale; making *twelve* intervals and *thirteen* sounds.

NOTE.—Sing the syllables to the chromatic scale *without changing the vowel*, as Do, *Dee*, &c. The acute ear of any Teacher will soon convince him of the propriety of this course, if he will try the experiment of having his class practise the chromatic scale, alternately *changing* the vowel, and singing it the same, as Do, Do, to the natural and sharp intervals. The objection to changing it is, the scholar is too apt to mistake a change of the *vowel* for a change in the *sound*.

CHROMATIC SCALE.



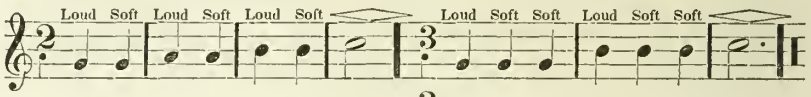
QUESTIONS.

§ 58. What interval in the major scale is taken as *one* in the minor? § 59. In ascending the Minor Scale, what interval is made sharp? In descending, how do you sing the 7th (Sol)? How far from 1 to 2 is it in the minor Scale? From 2 to 3? From 3 to 4? From 4 to 5? From 5 to 6? From 6 to 7? From 7 to 8? *Descending*, how far from 8 to 7? From 7 to 6? From 6 to 5? From 5 to 4? From 4 to 3? From 3 to 2? From 2 to 1? The minor 3d is equal to what numeral in the major scale? The minor 5th equals what numeral in the major scale? § 60. Of what is the chromatic scale formed?

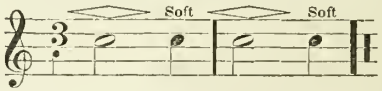
CHAPTER X.

EXPLANATIONS IN FORCE AND TIME.

§ LXI. *Accent* is a *stress* of voice given to the *down beat.*



§ LXII. In the following forms of $\frac{3}{4}$ time, the accent gives place to the *Swell tone.*



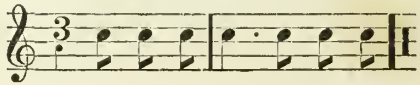
§ LXIII. In beating time, the hand should move *promptly*, and not over eight inches of space.

§ LXIV. A *beat* consists of its *motion* and *point of rest.*

§ LXV. In singing two notes at a beat, the first is sung to the *motion* (or first half), and the second to the *point of rest* (or second half).

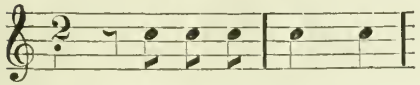
§ LXVI. A tune commencing in the following form of measure, would be said to commence at the LEFT *point of rest.*

EXAMPLE.



At the *up* point of rest.

At the *down* point of rest.



QUESTIONS.

§ 61. What is Accent? § 62. Measure in three quarter time commencing with a half note, *what is the* ACCENT *changed to?* § 63. In what manner should the hand move in beating time? § 64. Of what does a beat consist? § 65. Which of two notes sung at a beat is sung to the *motion?* What is the *second* sung to?

CHAPTER XI.

DIRECTIONS PREPARATORY TO BEATING TIME.

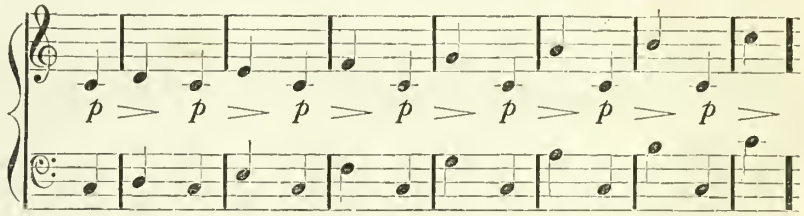
NOTE TO TEACHER.—At *this* stage, your class are supposed to have only a *theoretical*, not a *practical* knowledge of time. Therefore, were you to commence singing tunes, expecting the class to sing and beat *time*, you would at once perceive that they know nothing as *yet* of *uniform motion*. To *teach* them this, you must require them to *beat*, while *you sing* or play some spirited air; when you perceive they can move *together*, then introduce the air of Old Hundred, Dundee, or other melody they are familiar with; *this* they can *beat* while they *sing*, as their undivided attention can be directed to the time *alone*, if they are acquainted with the tune. This incipient process of leading them to a knowledge of *practical time*, and enabling them to appreciate a *given movement*, will eventually insure their complete success in describing correct time.

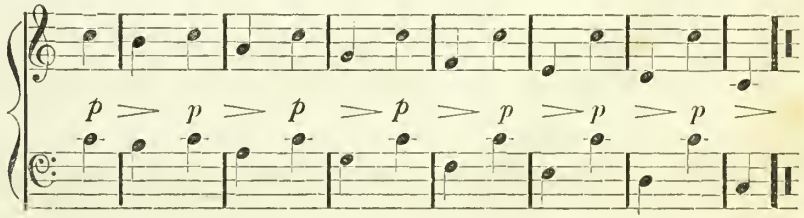
Teacher and Class commence beating time; when all move together, teacher sing whole notes, asking class as follows:—

TEACHER. What *note* do I sing?
CLASS. *Whole* note, because *four* beats to a note
TEACHER. (Sing *Halves*, two, three, or more, and say) *What notes?*
CLASS. *Halves*, because two beats to a note.
TEACHER. (Sing Quarters, and say) *What notes?*
CLASS. *Quarters*, one beat to a note.
TEACHER. (Sing Eighths, and say) *What notes?*
CLASS. *Eighths*, because two *notes* at a beat.
TEACHER. (Sing Sixteenths, and say) *What notes?*
CLASS. *Sixteenths*, four at a beat; &c., &c.

MISCELLANEOUS.

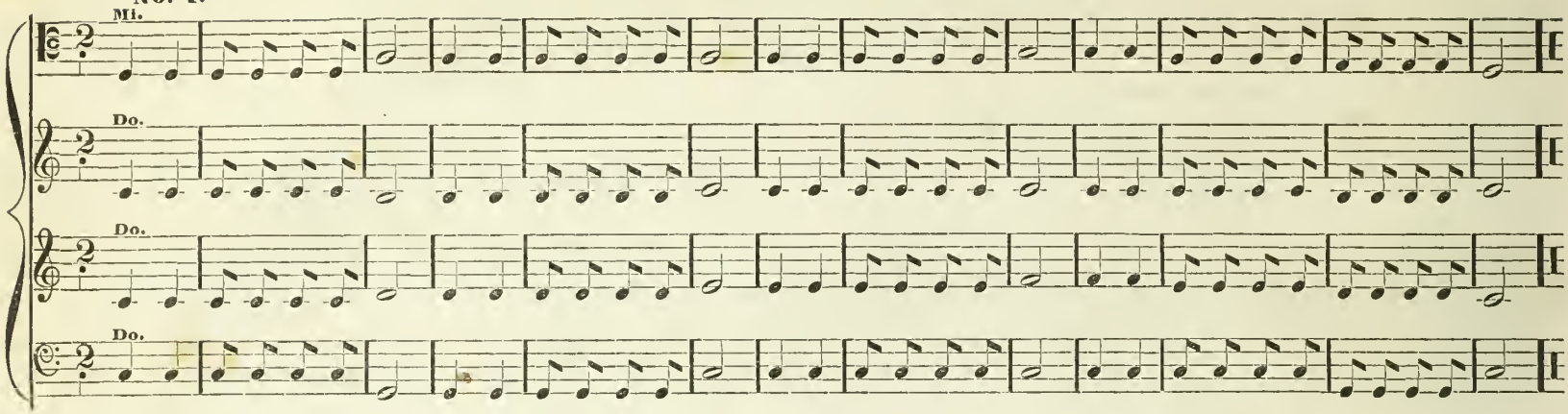
Teacher sing the following, while beating with the class, and question as above. Class answer without the book, 𝅝 𝅝 𝅝, what notes? ♩♩ ♩♩ ♩♩, what notes? 𝅗𝅥 𝅗𝅥 𝅗𝅥, what notes? 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, what notes? ♩ ♩ ♩, what notes? 3 3 3, what notes? (triplets, three at a beat.) ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩, what notes? After proceeding in this manner until the class understand *practically* the application of time to notes, then may be introduced the following exercises.



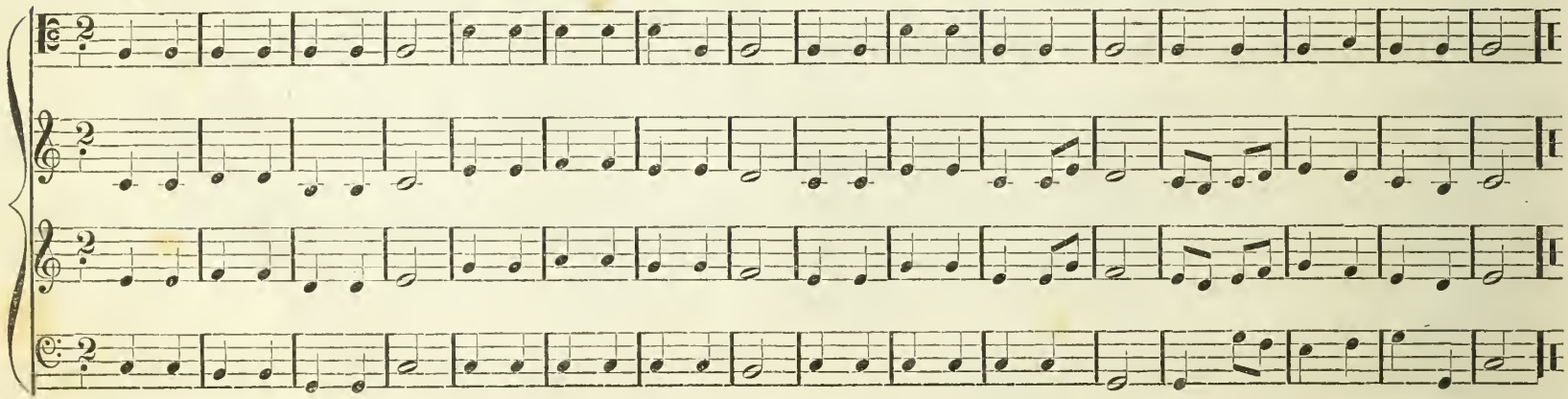


EASY EXERCISES IN FOUR PARTS.

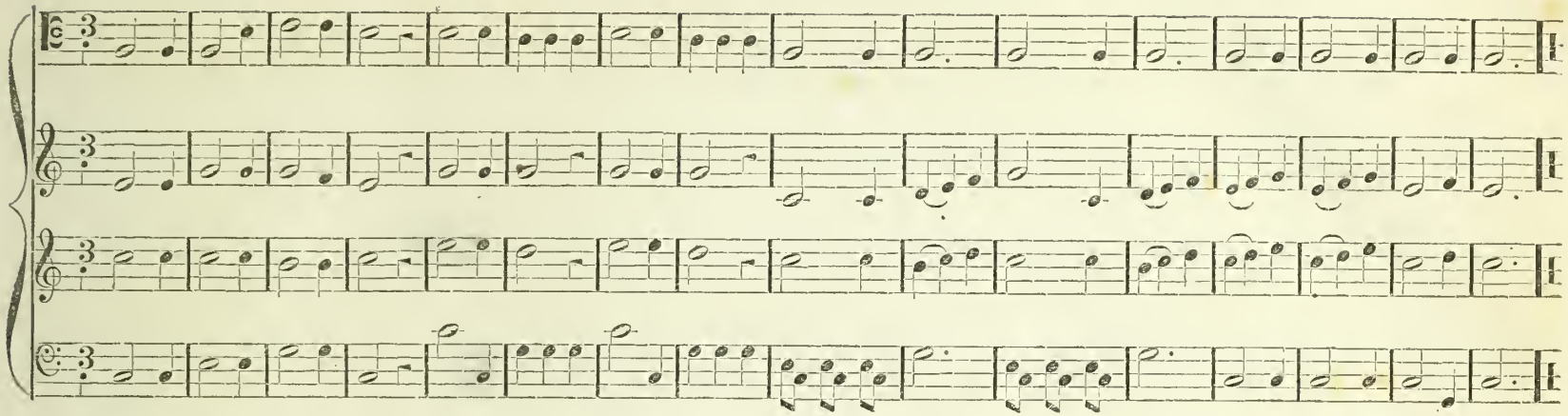
No. 1.



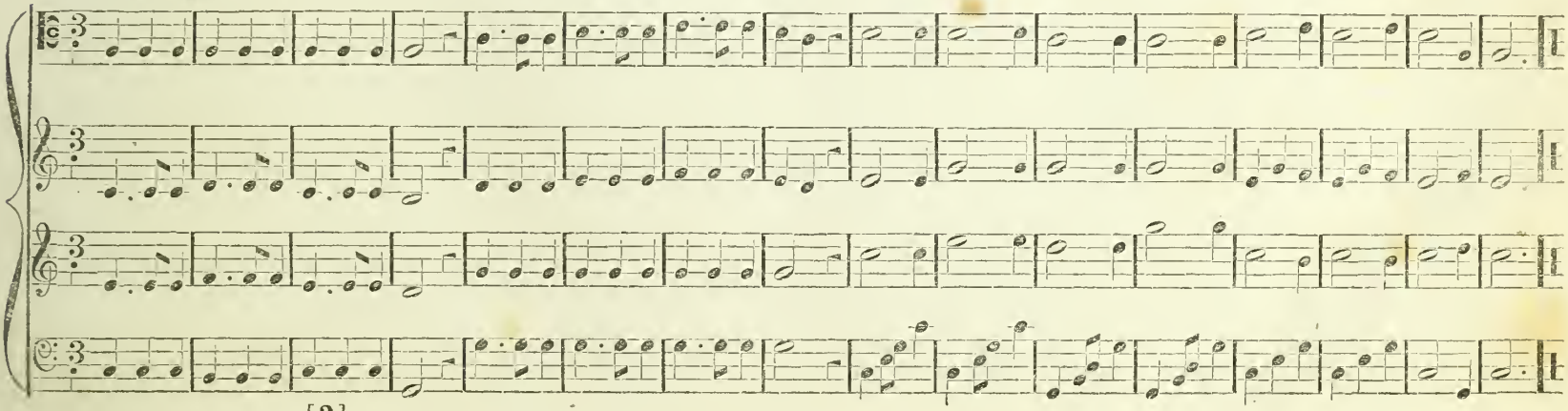
No. 2.



No. 3.

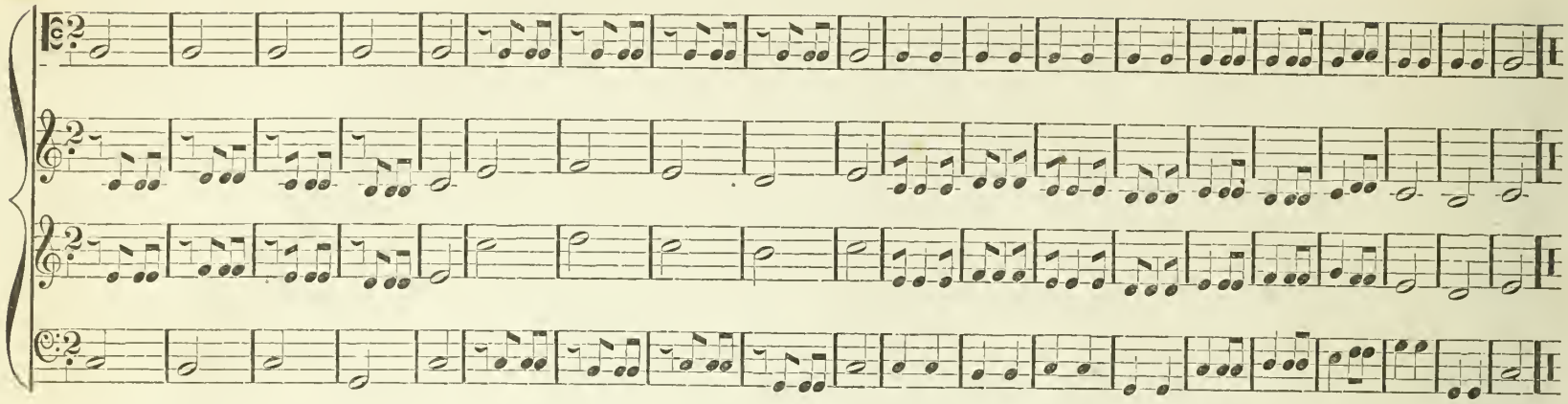


No. 4. Pay attention to the time in this exercise.

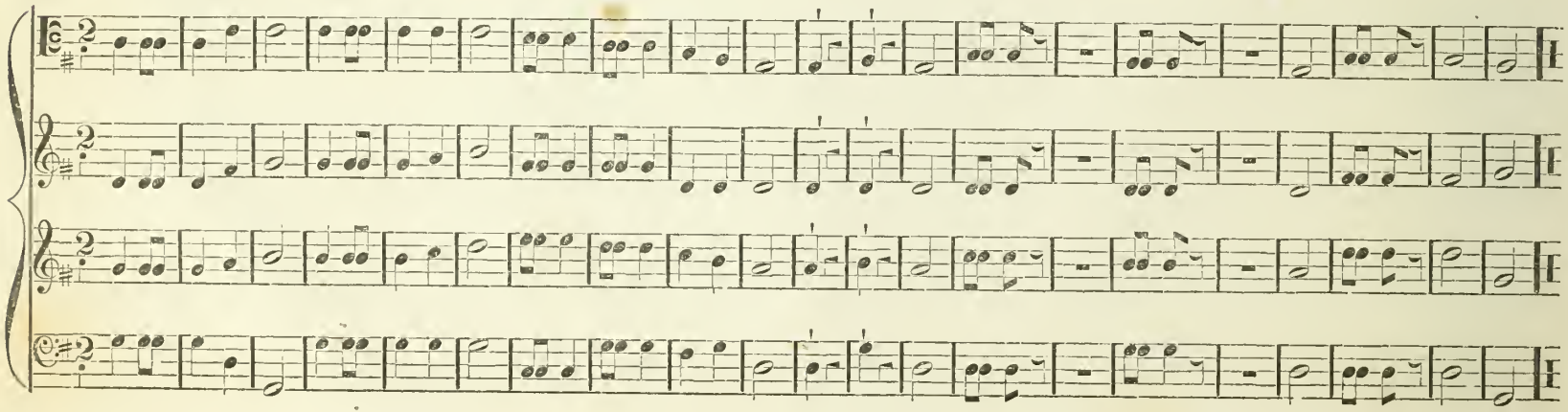


No. 5.

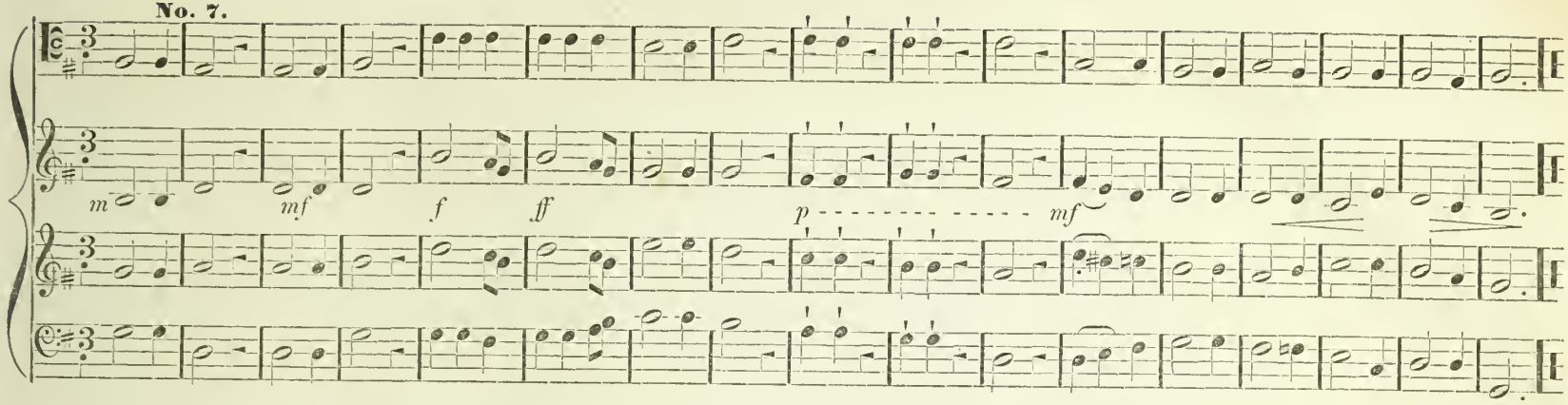
Be careful to get this correctly.



No. 6.



No. 7.

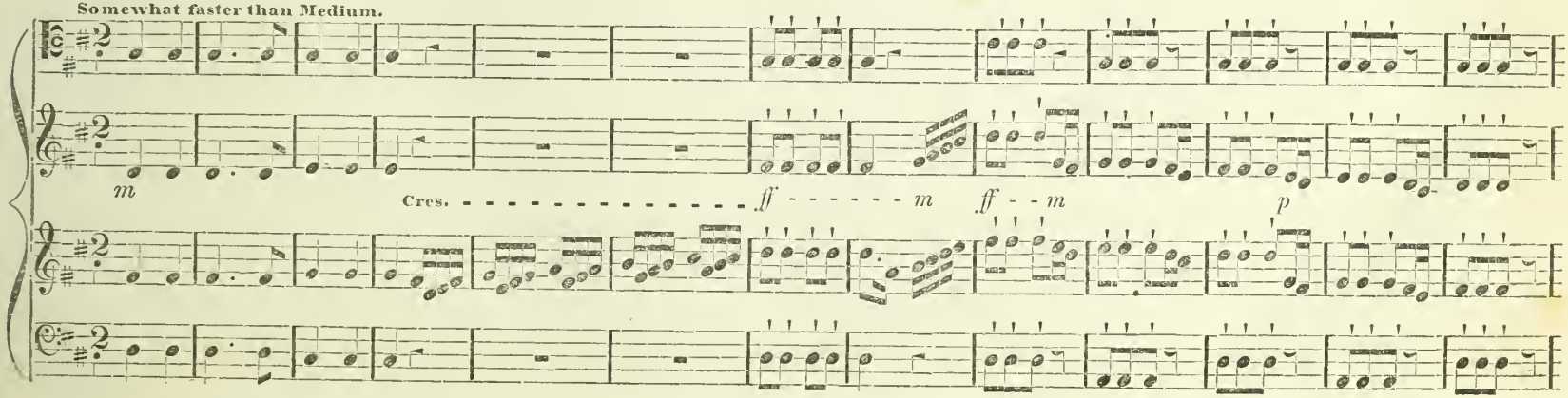


No. 8.

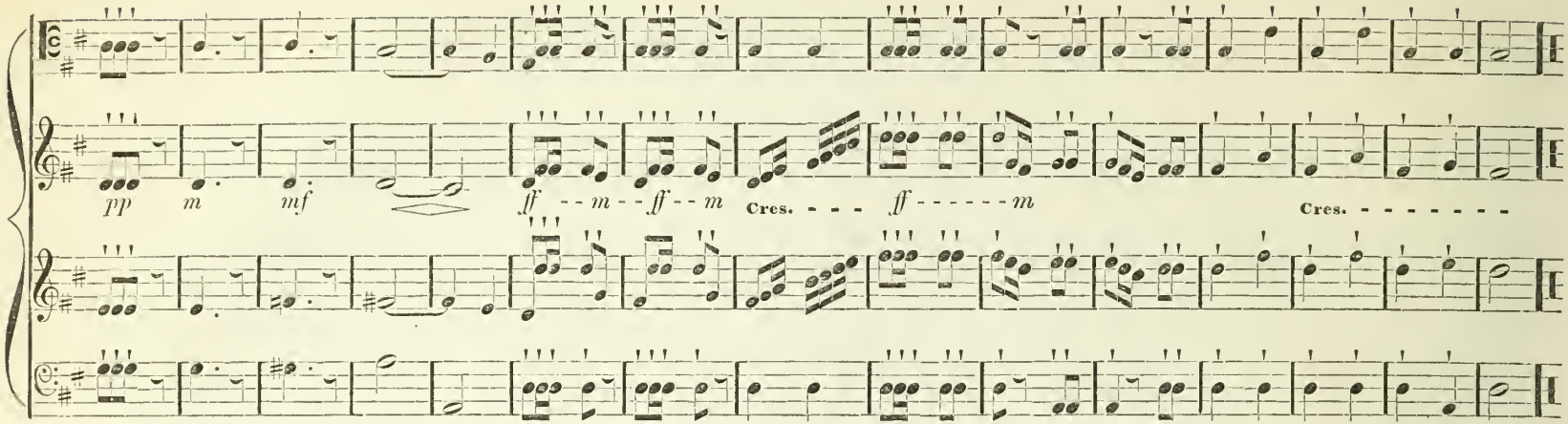
SOLFEGGIO.

This exercise may be sung either by the syllables, or by the single syllable La; if by the latter, repeat the syllable for each note. Practise it with perseverance and care.

Somewhat faster than Medium.



Pay attention to the Dynamic directions.



CHAPTER XII.

GENERAL REMARKS UPON SINGING.

§ LXVII. *Expression* is of no less importance in singing, than *Elocution* is to reading or speaking.

§ LXVIII. *To sing with expression*, requires a knowledge and observation of those principles in music and language, upon which a correct taste is founded. The proper use and control of the voice, a distinct articulation of words, and strict attention to the rules of accent and emphasis, together with a thorough acquaintance with the science of music, constitute the chief requisites to good singing.

§ LXIX. *The Voice.*—The necessary qualities of the Musical Voice are *fulness, flexibility*, and *purity*. To acquire these, it is important to practise the Swell and Explosive tone. In the former, great care is necessary to avoid changing the quality of tone. To prevent this, the organs of sound should be held firmly without change or relaxation while the sound continues.

§ LXX. *Taking Breath* in singing should be done as seldom as possible, and never between the syllables of a single word, nor where it will interrupt and destroy the meaning of a sentence.

§ LXXI. *Opening of the Mouth.*—There is no *one* direction more necessary to be complied with in singing, than opening the mouth so far as to be able to utter a sound in a free and unrestrained manner. The impossibility of attempting to articulate distinctly all words in speaking, with the mouth *scarcely* opened, is no greater than in singing. Experience shows, that one of the most prominent faults in singing generally, is the habit of keeping the mouth too little open, and in too fixed and uniform a position.

§ LXXII. *Articulation.*—In music of ordinary rapidity, or of the chantant character, there should never be a want of *distinctness* in articulation. Choral music, the sound being sustained so long upon the different notes, does not admit of giving language so perfect an utterance. To render articulation so distinct in singing as to make words intelligible, the speaking organs must be used in such a manner that their *appearance to the eye will indicate the word spoken, without the aid of the ear.*

§ LXXIII. A *rule* in singing which should never be deviated from in the speaking of words, is, to commence and sustain a sound without variation, on the *radical* sound of the vowel; leaving its *vanish* to the final articulation of the syllable. The word "*day*," for instance, should not be pronounced da - - - *e* - - - y, as would be the case if the vanish of the vowel be dwelt upon, instead of its first element or radical part. This defect is not unfrequently carried to the extreme in singing, of passing over not merely the radical portion of a vowel, but of employing even the following consonants to sustain a sound upon. For example the words "*fire*, adm*ire*, ret*ire*," and others similar, are rendered *fir* - - *e*, des*ir* - - *e*, &c., instead of *fi* - - - *re*, des*i* - - - *re*.

LXXIV. *Consonants.*—To insure good articulation, the consonants must be quickly, distinctly, and forcibly uttered. There is nothing in the circumstance of having the organs of the voice employed in producing a musical sound, which need interfere at all with those required for articulation. The location of the two are so remote from each other, that if both are confined to their respective offices, no hindrance will be found to exist against a clear and easy articulation while singing, any more than in speaking.

§ LXXV. *Accent*—It is no less important to accent words in singing than in reading; and such is the construction and adaptation of the musical measure to that of poetry, that it is seldom necessary to depart from the regular accentuation of the former, to accommodate the latter. When there is not an agreement of the two, however, the accent of the *words should always take precedence over that of the music.*

LXXVI. *Emphasis.*—If poetry is necessary for any other purpose in singing than to be used as the seven syllables are, merely for singing *tunes* to, it is certainly of importance that it should be expressed in such a manner as to convey to the mind the true import of the sentiment which it embodies. To this end, let it receive that attention in singing which its importance demands.

LXXVII. *Pauses.*—When it is said of a note in music, that it should receive a *given amount of time*, the expression must not be understood in an *unqualified sense.* In singing tunes by the syllables, (Do, Re, &c.) this would then be the case; but, as we depart from the rules of *Accent* in music when necessary, to accommodate that of poetry; so with respect to *pauses.* Whenever the *punctuation*, or *sense* of language, indicates a pause, it can generally be produced by shortening the word preceding it without interrupting the time. Sometimes, however, the rhetorical construction of a sentence may be such as to require a temporary suspension of the time. In the following lines, at the dash preceding the final word ("deny"), a suspension of the time would be necessary to give effect to the sentence.

> "The good we ask not, Father, grant,—
> The ills we ask, — *deny.*"

LXXVIII. *Musical Practice.*—In order to sustain Choir Singing efficiently, it is highly important that singers meet frequently for practice. And while doing this let the time devoted to the object be spent *faithfully*, with close attention to the subject as a *study*, and not as an occasion for recreation. And finally, never at any time, or on any occasion however trivial, allow the habit of singing *carelessly*, without regard to *style* or *rule*, as it impairs the taste, and renders one liable to retrograde in their general musical attainment.

EXPLANATION OF MUSICAL TERMS.

Accelerando. Accelerating the time by degrees, faster and faster.
Adagio. As an adverb; meaning moderately slow. As a substantive, designating a piece of music of a particular character, in a slow movement; as, an "Adagio by Haydn," &c.
Ad Libitum. At pleasure; without respect to time.
Affetuoso. Denoting the character of a piece of music; meaning *tenderly* and *affecting.*
Allegretto. Less quick than Allegro.
Allegro. Quick and sprightly movement.
Alto. The Second Treble.
Andante. In a distinct and exact manner, like the steps in walking; as a grade of time, it indicates a movement between quick and slow.
Anthem. A musical composition set to words of the Sacred Scriptures.
Arioso. In a light, airy manner.
Arpeggio. In the manner of the harp; chords struck in quick succession.
A tempo. In time.
Baritone. A voice whose register is between the Base and Tenor.
Base. The lowest part in harmony.
Cadence, or *Cadenza.* The closing of a strain. Also, a fanciful extemporaneous strain introduced at the close of a song, or melody.
Cantabile. In a graceful, flowing style of performance.
Cantata. A vocal composition of several movements.
Chantant. In the style of a chant.
Choir. A company of singers; also the part of the church which they occupy.
Choral. A slow style of music, written mostly in notes of equal length, but sometimes applied to all varieties of measure in slow movement.
Chromatic. Ascending or descending by half-tones. (See Rudiments, Chromatic Scale.)
Chromatic Interval. An interval between a note and the same letter flatted or sharped.
Coda. A passage at the end of a composition which forms a final close.
Con Spirito. With spirit, animation.
Contralto. The Alto, or Second Treble.
Coro. Chorus.
Da Capo. From the beginning, and ending at the word "*Fine.*"
Declamando. In a speaking or declaiming style.
Devozione. Devotional.
Dolce. Sweet, soft and delicate.
Duo. (Ital.) In English, Duet or Duetto, for two voices.
Espressivo. With expression.
Falset, or *Falsetto.* A term applied to that register of the male voice above its natural compass, which resembles a female voice. Hence, called *false* or *assumed.*
Fine, or *Finale.* The end.
Forzando, forz., or *fz.* See Sforzando.
Fugata. In the style of a fugue.
Fugue. A musical composition in which the subject or theme is sustained by one or more of the parts alternately throughout the piece.
Grazioso. With grace and smoothness.
Imitation. Music in which there is a repetition of the same melody in the various parts, without preserving that exactness in the intervals which is required in a Fugue.
Interlude. An instrumental passage introduced between two vocal passages, or between the singing of two stanzas in church music.
Interval. The distance between any two sounds in music.
Lamentabile, Lamentevole. Mournfully.
Larghetto. Slow, but not so slow as Largo.
Largo. A very slow, and rather soft movement, in which the tones are sustained in their full length, and executed with the utmost taste and expression.
Legato. In a smooth, gliding manner.
Loco. As written.
Maestoso. Majestic, with dignity and grandeur.
Melody. An agreeable succession of sounds; or, *any* succession of sounds.
Moderato. In moderate time.
Motet, Motetto. A piece of sacred music in several parts and movements.
Obligato. Indispensable; applied to accompaniments which cannot be left out without destroying the intended effect of the piece.
Oratorio. A sacred musical drama.
Orchestra. That part of a concert-room, theatre, &c., appropriated to musical performers; also the body of the performers themselves.
Ottava Alta, (abbreviated 8va.) To be played an octave above, until contradicted by the word *loco;* which see.
Overture. An introductory symphony to an oratorio, opera, &c.
Pastorale. An elegant movement written in 6—8, or 12—8 time.
Pietoso. In a religious style.
Portamento. The manner of sustaining and conducting the voice from one sound to another.
Presto. Quick.
Prestissimo. Very quick.
Primo. The first or leading part.
Quartette. A piece of four parts, for a single voice, or instrument to each part.
Quintette. A piece in five obligato parts, each performed by a single voice or instrument.
Rallentando. Softer and slower by degrees; abating, retarding.
Recitative. A species of music between singing and speaking, or musical declamation in which the singer uses the inflections and tones of the speaking voice; in which also he is not restricted in sound or time, so long as he keeps to the harmony of the measure.
Rehearsal. A private execution of music before performed in public.
Rinforzando, Rinf. Increasing suddenly in power. <
Risoluto. Resolute, bold.
Sentimento. With feeling, tenderly.
Sforzando. Suddenly diminishing a sound. >
Solfeggio. A vocal exercise sung with the syllables, Do, Re, &c., or to a single word, as *Amen.*
Soli. The plural of Solo, one voice or instrument to a part.
Solo. A piece or passage for a single voice or instrument.
Sostenuto. In a sustained manner.
Spiritoso. With spirit.
Staccato. Notes struck in a quick, short, and detached manner.
Subject. The leading idea, or text, in a piece of music.
Symphony. An elaborate composition for instruments.
Tempo. Time.
Tempo Primo. The original time.
Trio. A composition for three voices or instruments.
Vigoroso. Vigorous, bold.
Vivace. Sprightly, cheerful, and quick.

THE GOLDEN LYRE.

ADDISON. L. M.

V. C. T.

Of variable character: Soft and flowing; bold and animated.

When angels, &c.

1. O, sweetly breathe the lyres a - bove, When an - gels touch the quivering string, And wake to chant the Father's love, Such strains as an - gel lips can sing.
2. And sweet, on earth, the cho - ral swell From mor - tal tongues, of gladsome lays; When pardoned souls their raptures tell, And, grateful, hymn the Saviour's praise.

From mortal, &c.

mp *m* Cres. *mf*

With spirit, but not boisterous. Staccato.

MILGROVE. L. M.

MILGROVE.
From "From heaven the loud," &c.

1. Stand up, my soul—shake off thy fears, And gird the gospel ar - mor on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.
4. There shall I wear a star - ry crown, And triumph in al - might - y grace; While all the armies of the skies Join in my glorious Leader's praise.

f * **Soli, or Semi-Coro.** **Repeat Coro** *ff*

* When this measure is sung to a word of *two syllables*, as "Jesus, thou everlasting King," &c., sing the last note as a quarter ♩.

Quite fast, with majesty.

GAUDIANA. L. M.

V. C. T.

* 2. The Lord proclaims his power a - loud, Through ev - ery o - cean, ev - ery land; His voice divides the wa - tery cloud, And lightnings blaze at his com - mand.
3. The Lord sits sovereign on the flood, O'er earth he reigns for - ev - er king; But makes his church his blest a - bode, Where we his aw - ful glories sing.

f **Cres.** *f* *ff*

Unisons. **Unisons.**

* Sing the last stanza of this hymn to the tune "REPOSE."

Smooth and connected style. Messa di Voce.

OLIVER. L. M.

Do not hurry the time in the third strain.

Subject from O. SHAW.

1. Sweet peace of conscience, heavenly guest, Come, fix thy mansion in my breast; Dis - pel my doubts, my fears con - trol, And heal the anguish of my soul.
2. Come, smiling hope, and joy sin - cere, Come, make your constant dwelling here; Still let your pres - ence cheer my heart, Nor sin com - pel you to de - part.
3. O, God of hope and peace divine, Make thou these sacred pleasures mine! For - give my sins, my fears re - move, And fill my heart with joy and love.

f

Medium time. (Generally, D♭ will be better than the given key.)

ZEPHYR. L. M.

WM. B. BRADBURY.
From the "New York Choralist," by permission.

4. Je - sus can make a dy - ing bed Feel soft as down - y pillows are, While on his breast I lean my head, And breathe my life out sweetly there.
1. Why should we start and fear to die? What timorous worms we mortals are! Death is the gate of endless joy, And yet we dread to en - ter there.
2. The pains, the groans, and dy - ing strife, Fright our ap - proaching souls a - way; Still shrink we back a - gain to life, Fond of our pri - son, and our clay.

m *mp* *mf* Cres.

DANUBE. L. M.

*

Choral, with awe and solemnity. Quite slow.

1. O thou that hear'st when sinners cry, Though all my crimes be - fore thee lie, Be - hold them not with an - gry look, But blot their memory from thy book.
2. Cre - ate my na - ture pure with - in, And form my soul a - verse to sin; Let thy good Spi - rit ne'er de - part, Nor hide thy presence from my heart.
3. I can - not live with - out thy light, Cast out and banished from thy sight; Thine ho - ly joys, my God, re - store, And guard me that I fall no more.

SEVERENCE. L. M.

Slowly, with feeling.

V. C. T.

1. My righteous Judge—my gracious God, Hear when I spread my hands a - broad; I cry for suc - cor from thy throne, O make thy truth and mer-cy known.
2. For thee I pray—for thee I mourn; When wilt thou, gra - cious Lord, re - turn? Shall all my joys on earth re - move? Wilt thou for - ev - er hide thy love?

Soli. Coro. Cres. - - - - Ritard.

Choral. Altered from Triple time.

WINCHESTER. L. M.

Dr. CROFT.

1. My God, ac - cept my ear - ly vows, Like morning incense in thine house; And let my nightly worship rise, Sweet as the evening sac - ri - fice.
2. Watch o'er my lips, and guard them, Lord, From ev - ery rash and heedless word; Nor let my feet in - cline to tread The guilt - y path, where sin - ners lead.

mf *m* *mf* Cres.

Choral.

ST. ALBANS. L. M.

V. C. T.

Thy praise we 'll sing till na - ture cease, Till sense and language be no more; And af - ter death, thy boundless grace Thro' ev - er - last - ing years a - dore.

m *mf* *m* Cres. - - - - *f*

Variable movement; but usually rather faster than medium.

LAWSON. L. M.

The Alto, Tenor and Bass in the 3d and 4th strains must be *well sustained* to give effect.

V. C. T.

1. God in his earthly temple lays Foundation for his heaven-ly praise; He likes the tents of Ja-cob well, But still in Zi - on loves to dwell.
2. His mercy vis-its ev-ery house That pay their night and morn-ing vows; But makes a more delight-ful stay, Where churches meet to praise and pray.
1. He, who hath made his refuge God, Shall find a most se-cure a-bode; Shall walk all day beneath his shade, And there, at night, shall rest his head.
3. Thrice happy man!—thy Maker's care Shall keep thee from the tempter's snare; God is thy life—his arms are spread, To shield thee with a health-ful shade.

mf

Cres. - - - - - - - -

Rit. and Dim.

ANDOVER. L. M.

In medium time. (Glissando.)

Be careful not to sing the *triplets* in this tune too fast; but make the notes in them of equal length.

V. C. T.

1. Sweet is the scene when Christians die, When ho-ly souls re-tire to rest: How mildly beams the elo-sing eye! How gent-ly heaves th' ex-piring breast!
2. So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gently shuts the eye of day; So dies a wave a-long the shore.

p throughout.

ARNHEIM. L. M.

Choral-like.

1. E - ter - nal God—ce - les - tial King, Ex - alt - ed be thy glorious name; Let hosts in heaven thy praises sing, And saints on earth thy love pro - claim.
2. My heart is fixed on thee, my God; I rest my hope on thee a - lone; I'll spread thy sa - cred truths a - broad, To all mankind thy love make known.
3. Awake, my tongue—awake, my lyre, With morning's earliest dawn a - rise; To songs of joy my soul in - spire, And swell your mu - sic to the skies.
4. With those, who in thy grace a - bound, To thee I'll raise my thankful voice; While every land, the earth a - round, Shall hear—and in thy name re - joice.

m *mf* *f* *ff*

NELSON. L. M.

Rather faster than medium.

Transposed from the Key of D.

1. Great is the Lord!—what tongue can frame An honor e - qual to his name! How awful are his glorious ways! The Lord is dread - ful in his praise!
3. Vast are thy works, al - mighty Lord! All nature rests up - on thy word; And clouds, and storms, and fire o - bey Thy wise and all - con - trol - ling sway.
4. Thy glo - ry, fear - less of de - cline, Thy glory, Lord, shall ev - er shine: Thy praise shall still our breath employ, Till we shall rise to end - less joy.

f *mf* Dim.

Unisons.

HONDURAS. L. M.

Allegretto.

V. C. T.

Ritard.

1. What are those soul-reviving strains, Which echo thus from Salem's plains? What anthems loud, and louder still, So sweetly sound from Zion's hill? So sweetly sound from Zi - on's hill?
2. Lo! 'tis an infant chorus sings Ho - san-na to the King of kings: The Saviour comes!—and babes proclaim Sal-vation, sent in Jesus' name, Sal - vation, sent in Je - sus' name.
3. Nor these alone their voice shall raise, For we will join this song of praise; Still Israel's children forward press To hail the Lord their righteousness, To hail the Lord their righteousness.
4. Mes - siah's name shall joy im - part A - like to Jew and Gentile heart: He bled for us— he bled for you, And we will sing ho - san - na too, And we will sing ho - san - na too.
5. Pro - claim hosannas loud and clear; See David's Son and Lord ap - pear! All praise on earth to him be given, And glory shout through highest heaven! And glory shout through highest heaven!

Ritard.

f *mp* *ff* *m* *f* Dim. - -

Ritard.

SHEFFIELD. L. M.

In exact time.

Italian Melody.

1. Oh hap - py day, that fixed my choice On thee, my Saviour, and my God; Well may this glow - ing heart re - joice, And tell its rap - tures all a - broad.
2. Oh hap - py bond, that seals my vows To him who mer - its all my love! Let cheerful an - thems fill the house, While to his al - tar now I move.
3. 'Tis done—the great transaction's done; I am my Lord's, and he is mine: He drew me, and I followed on, Re - joiced to own the call di - vine.

f

BLANFORD. L. M. (Three plain tunes.)

With animation, Staccato.

m *mf* *m* *f* Dim.

1. The heavens declare thy glo - ry, Lord, In ev - ery star thy wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.

LAWRENCE. L. M.

With simplicity.

m

1. We've no a - bi ding ci - ty here; We seek a land be - yond our sight; Zi - on its name, the Lord is there; It shines with ev - er - last - ing light.

NORTHFIELD. L. M.

Distinct, and with earnestness.

m *m* Cres. - - - *f*

1. Je - sus, and shall it ev - er be, A mor - tal man a - shamed of thee? Ashamed of thee, whom an - gels praise, Whose glories shine through endless days?

LIMEHOUSE. L. M. (SACRAMENTAL.)

Medium. (There is, probably, no better piece extant for communion occasions.)

J. HUSBAND.
English.

4. In mem-ory of your dy - ing Friend, "Do this," he said, "till time shall end; Meet at my ta - ble, and re - cord The love of your de - part - ed Lord."

m

MONMOUTH. L. M.

Choral.

LUTHER.
With alterations to render the tune easier of performance, and giving to it considerable variety.

3. In robes of judgment, lo he comes, Shakes the wide earth, and cleaves the tombs; Before him burns devouring fire, The mountains melt, the seas retire, The mountains melt, the seas retire.

mf

Tenor - - - - - - - - - -

Soli. - - - - - - - - - - - Coro *f*

1st and 2d Bases - - - -

Chantant. Medium time, with simplicity.

GOODELL. L. M.

1. Stay, thou insult-ed Spir-it—stay! Though I have done thee such despite; Cast not a sin - ner quite a - way, Nor take thine ever - last - ing flight.
2. Though I have most unfaithful been Of all who e'er thy grace received; Ten thou - sand times thy good - ness seen, Ten thousand times thy goodness grieved;—
4. My wea - ry soul, O God, re - lease, Up - hold me with thy gracious hand; Guide me in - to thy per - fect peace, And bring me to the prom-ised land.

m *mf*

Medium. Staccato.

WARE. L. M.

N. D. GOULD.
by permission.

From ev-ery balm-y wind that blows, From ev-ery swell-ing tide of woes, There is a calm, a sure re - treat—'Tis found beneath the mer - cy - seat.

m Cres.

[3] Con. 5ths. Con. 5ths.

Medium time and Staccato.

AVON. L. M.

V. C. T.

1. With one con-sent, let all the earth To God their cheer-ful voi - ces raise; Glad hom-age pay, with aw - ful mirth, And sing be - fore him songs of praise.
3. Oh en - ter then his tem-ple gate, Thence to his courts de - vout - ly press, And still your grate - ful hymns re - peat, And still his name with prai - ses bless.
4. For he's the Lord, su - preme-ly good, His mer-cy is for - ev - er sure; His truth, which al - ways firm - ly stood, To end - less a - ges shall en - dure.

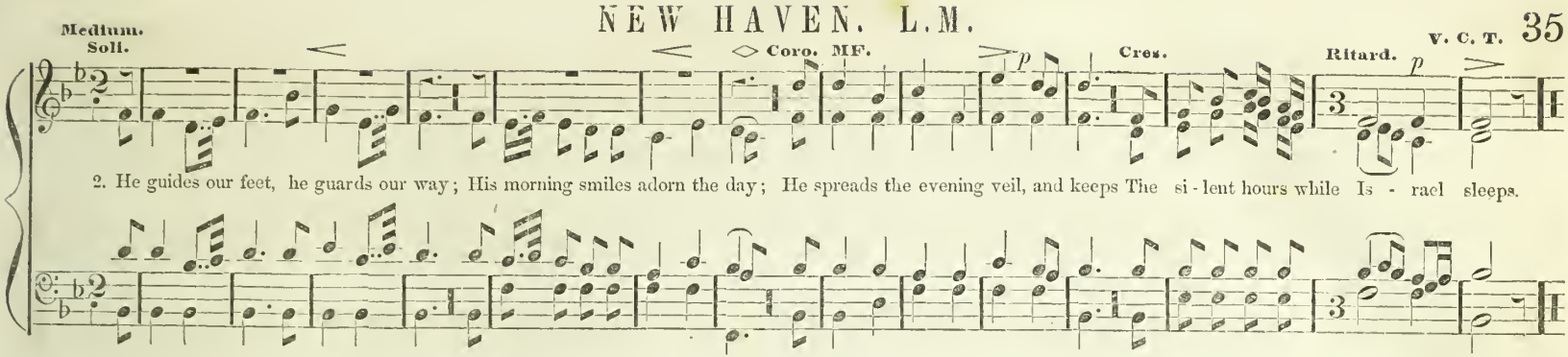
Rather faster than medium.

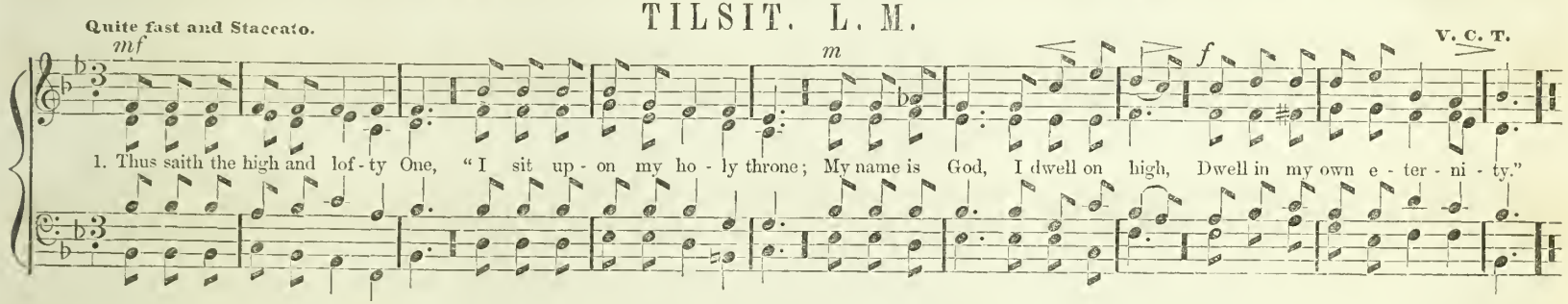
KINGSBRIDGE. L. M.

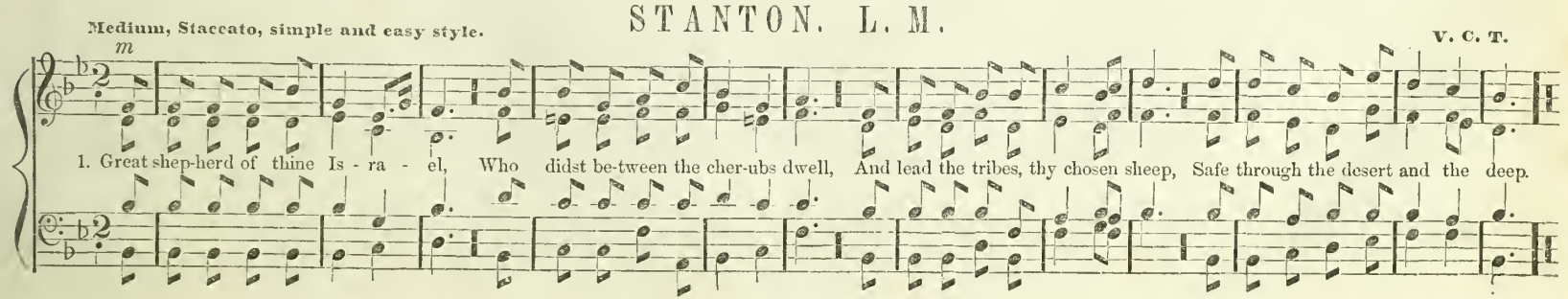
Anonymous.

1. Shall man, O God of light and life, For-ev - er moulder in the grave? Canst thou forget thy glo - rious work, Thy prom-ise, and thy power to save?
2. In those dark, si - lent realms of night Shall peace and hope no more a - rise? No fu - ture morn-ing light the tomb, Nor day - star gild the darksome skies?

mf *f* *mf*


NEW HAVEN. L.M.
Medium.
Soli.
Coro. MF.
Cres.
Ritard.
V. C. T.
2. He guides our feet, he guards our way; His morning smiles adorn the day; He spreads the evening veil, and keeps The si-lent hours while Is - rael sleeps.


TILSIT. L. M.
Quite fast and Staccato.
V. C. T.
1. Thus saith the high and lof-ty One, "I sit up-on my ho-ly throne; My name is God, I dwell on high, Dwell in my own e-ter-ni-ty."


STANTON. L. M.
Medium, Staccato, simple and easy style.
V. C. T.
1. Great shep-herd of thine Is-ra-el, Who didst be-tween the cher-ubs dwell, And lead the tribes, thy chosen sheep, Safe through the desert and the deep.

Choral.

PORTLAND. L. M.

C. MEINEKE, Baltimore.

1. He reigns!—the Lord, the Saviour reigns! Sing to his name in lof - ty strains; Let all the earth in songs re - joice, And in his praise ex - alt their voice.
2. Deep are his counsels, and unknown; But grace and truth support his throne: Though gloomy clouds his way surround, Jus - tice is their e - ter - nal ground.
3. In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Before him burns de - vouring fire— The mountains melt—the seas re - tire.

f

Medium.

TWEEDEL. L. M.

*

See gen - tle patience smile on pain; See dy - ing hope re - vive again: Hope wipes the tear from sorrow's eye, While faith points upward to the sky.

m Cres. *m* *mf*

INGALLS. L. M.

Moderato. (Tyrolean.)

1. E - ter-nal God—al - mighty cause Of earth, and sea, and worlds unknown; All things are sub - ject to thy laws, All things de - pend on thee a - lone.
2. Thy glorious be - ing singly stands, Of all, with - in it - self, possessed; Controlled by none are thy commands; Thou, from thy - self a - lone, art blest.

Solo. Coro. Ritard.

LUTON. L. M.

With life. Allegretto. Rev. G. BURDER.

1. With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.
2. To God I cried, when troubles rose; He heard me, and sub - dued my foes; He did my ri - sing fears control, And strength dif - fused through all my soul.
4. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glo - ry show.

f Cres.

SLUMBER. L. M.

Gentle, in medium time and expressive.

V. C. T.

m *p* *m* *f*

1. A - sleep in Je - sus! blessed sleep, From which none ev - er wake to weep: A calm and un - dis-turbed re - pose, Un - bro - ken by the last of foes.
3. A - sleep in Je - sus! peaceful rest, Whose waking is su - premely blest; No fear, no woe, shall dim that hour, That man - i - fests the Saviour's power.
4. A - sleep in Je - sus! O, for me May such a bliss - ful ref - uge be; Se - cure - ly shall my ash - es lie, And wait the summons from on high.

REPOSE. L. M.

Rather slowly, and the 8ths very short.

I. B. WOODBURY.
By permission.

m *mp* *m* Cres.

I lay my bod - y down to sleep, Peace is the pil - low of my head, While well - ap - pointed an - gels keep Their watchful guard a - round my bed.

ROXBURY. L. M.

Easy and flowing style.

V. C. T.

Soli. Coro. *m*

1. Thou great In - structor, lest I stray, Oh teach my err - ing feet thy way! Thy truth, with ev - er fresh de - light, Shall guide my doubtful steps a - right.
2. How oft my heart's af - fec-tions yield, And wander o'er the world's wide field! My ro - ving passions, Lord, re - claim; U - nite them all to fear thy name.
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song; On earth thy glo - ries I'll de - clare, Till heaven th' immortal notes shall hear.

HILLIAR. L. M. Double.

Slow and deliberate.

1. Far from my thoughts, vain world, be - gone; Let my re - li-gious hours a - lone; Fain would my eyes my Saviour see! I wait a vis - it, Lord, from thee.

m < *mp* < > *mf* *f* > *m*

2. Oh! warm my heart with ho - ly fire, And kin - dle there a pure de-sire: Come, sa - cred Spi - rit, from a - bove, And fill my soul with heavenly love.

Soli. Coro. *f* > *mf*

Medium time.

MEDINA. L. M. Double.

Not an original melody.

1. Before the heavens were spread a - broad, From ev-er - last - ing was the Word; With God he was—the Word was God! And must di - vine - ly be a - dored.
3. Ero sin was born, or Sa - tan fell, He led the host of morn - ing stars: His gen - e - ra - tion who can tell, Or count the num - ber of his years?

f

2. By his own power were all things made; By him sup-port - ed, all things stand; He is the whole cre - a - tion's head, And an - gels fly at his com - mand.
4. But lo, he leaves those heavenly forms: The Word descends and dwells in clay, That he may con - verse hold with worms, Dressed in such feeble flesh as they.

Soli.

Coro.

f

BOARDON. L. M.

Slowly. Reverential and thoughtful.

1. Fa - ther, a - dored in worlds a - bove! Thy glo-rious name be hal - lowed still; Thy king-dom come in truth and love; And earth, like heaven, o - bey thy will.
2. Lord, make our dai-ly wants thy care; For - give the sins which we for - sake: In thy com - pas - sion let us share, As fel - low - men of ours par - take.
3. E - vils be - set us ev - ery hour; Thy kind pro - tec - tion we im - plore, Thine is the kingdom, thine the power, The glo - ry thine for - ev - er more.

m Cres. - - - - *m* Cres. - - - - *mf*

ST. PAUL'S. L. M.

Medium time.

Much more melody is here given to the parts, than is found in other arrangements.

Dr. GREENE.

1. Where shall we go to seek and find A hab - i - ta - tion for our God! A dwelling for th' e-ter - nal mind, A - mong the sons of flesh and blood?
2. The God of Ja - cob chose the hill Of Zi - on for his ancient rest; And Zi - on is his dwelling still: His church is with his pres - ence blest.
4. Here will I fix my gracious throne, And reign for - ev - er—saith the Lord: Here shall my power and love be known, And blessings shall attend my word.

m **Flowing melody.** **Plain.** **Fugata.**

SURREY. L. M.

Re-arranged from Costellow.

Medium time.

1. No more fa - tigue, no more dis - tress— Nor sin, nor death shall reach the place; No groan shall min - gle

mf *m* *mf*

with the songs, Which war - - ble from - - im - mor - tal tongues, Which war - - ble from im - mor - tal tongues.

Soli. Coro. Dim. - - - - -

HEMANS. L. M.

Rather slowly; with dignity.

1. My God, my King, thy va-rious praise Shall fill the rem-nant of my days; Thy grace employ my hum - ble tongue, Till death and glory raise the song.
2. The wings of ev - ery hour shall bear Some thankful trib- ute to thine ear! And ev - ery set- ting sun shall see New works of du - ty done for thee.
3. Thy works with boundless glo - ry shine, And speak thy maj-es - ty di - vine; Let ev - ery realm with joy proclaim The sound and hon-or of thy name.

m **The ♪ ths short.** **Cres.**

HUMILITY. L. M.

Calm and serene.

1. Hap- py the meek, whose gentle breast, Clear as the summer's evening ray, Calm as the re- gions of the blest, En - joys on earth ce - les - tial day.

m

WAYLAND. L. M.

With spirit. Be careful to observe the direction, "Slow," at the close of the tune, and keep together in the time.

Now to the Lord a no - ble song!

Now to the Lord a no - ble song! A - wake! my soul, a - wake, my tongue; Ho - san - na to th' e - ter - nal name, Ho-

Soli.

Now to the Lord a no - ble song!

Soli.

Ho - san - na to th' e - ter - nal name,

ff

Coro. *ff*

- - san - na to th' e - ter - nal name, And all his boundless love pro - claim, And all - - - - - his boundless love pro - claim.

Slow.

Coro. *ff*

ff

Slow.

DEPARTURE. L. M. Double.

Larghetto con espressivo.

1. Sweet is the scene when Christians die, When ho - ly souls retire to rest: How mildly beams the clo - sing eye! How gently heaves th' ex-piring breast!

mp

So fades a summer cloud a - way; So sinks the gale when storms are o'er; So gen - tly shuts the eye of day; So dies a wave a - long the shore.

p Len.

Not too slow. Close, gliding style.

ARNON. L. M.

Arranged anew, and harmonized to a melody by BOST, of Switzerland.

1. Come, wea- ry souls, with sin oppressed, Oh come! ac - cept the promised rest: The Sa-viour's gracious call o - bey, And cast your gloom-y fears a - way.
2. Oppressed with guilt—a painful load, O come and bow be - fore your God? Di-vine com - passion, might - y love, Will all the pain - ful load re - move.
3. Here mer - cy's boundless o - cean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and endless peace— How rich the gift!— how free the grace!

m

FUTURITY. L. M. No. 1.

Medium. In this key better as a Quartette.

V. C. T.

2d Tenor.

1. E - ter - ni - ty is just at hand, And shall I waste my ebb-ing sand? And care-less view de - part-ing day, And throw my inch of time a - way?
2. E - ter - ni - ty! tre - mendous sound! To guilt- y souls a dread-ful wound! But oh, if Christ and heaven be mine, How sweet the ac- cents! how di - vine!
3. Be this my chief, my on - ly care, My high pur- suit, my ar - dent prayer—An interest in the Saviour's blood, My par- don sealed, and peace with God.

1st Tenor.

m Cres. - - - - *m* Dim. - - - - *mf*

Alto.

Base.

FUTURITY. L. M. No. 2.

Medium. In this key, sing in Coro.

1. Thine earthly Sab-baths, Lord, we love; But there's a no - bler rest a - bove; To that our long - ing souls as - pire, With cheer-ful hope, and strong de-sire.
2. No more fa - tigue—no more dis-tress, Nor sin, nor death shall reach the place; No groans shall min - gle with the songs Which warble from im - mor - tal tongues.—
3. No rude a - larms of ra - ging foes, No cares to break the long re - pose; No mid-night shade—no clouded sun— But sa - cred, high, e - ter - nal noon.

m Cres. - - - - *m* Dim. - - - *mf*

ARCTURUS. L. M.

Staccato. With energy, but not too fast. **V. C. T.**

3. There is a stream, whose gentle flow Sup-plies the ci - ty of our God! Life, love, and joy still gliding through, And wa-tering our di-vine a - bode.
4. That sa-cred stream—thine holy word, Supports our faith, our fear con - trols; Sweet peace thy promises af - ford, And give new strength to fainting souls.
5. Zi - on en-joys her Monarch's love, Se - cure a - gainst a threatening hour; Nor can her firm foundation move— Built on his truth, and armed with power.

mf *m* *mf* *m*

Medium time.

CUYLER. L. M.

Theme from a Sacred Melody.
Arranged for this work.

From ev - ery stormy wind that blows, From every swell-ing tide of woes, There is a calm, a sure re - treat—'Tis found be - neath the mer - cy seat.

m

Medium. Gentle and flowing style.
Let the feelings enter deeply into the music and sentiment.

LOUVAN. L. M.

V. C. T.
Words by Thomas Moore.

1. There's nothing bright, a - bove, be - low, From flowers that bloom to stars that glow, But in its light my soul can see Some fea-ture of the De - i - ty!
2. There's nothing dark, be - low, a - bove, But in its gloom I trace his love, And meekly wait that mo - ment when His touch shall turn all bright a - gain!

m *m* Cres.

MESMER. L. M.

Moderate. Close and connected style.

When the soft dews of kind-ly sleep My wea-ry eye - lids gently steep, Be my last thought—how sweet to rest For - ev - er on my Saviour's breast.

m Dim. m Cres.

BARQUETT. L. M.

Medium. Smoothly, in swell tone.

Arranged from GREATOREX.

Great God, to thee my eve - ning song With hum- ble grat - i - tude I raise; O let thy mer-cy tune my tongue, And fill my heart with live - ly prai:e.

m Cres.

Medium time. Smooth and flowing style.

MARIETTA. L. M.

V. C. T.

1. My dear Re - deemer, and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears Drawn out in liv - ing char - ac - ters.
2. Such was thy truth—and such thy zeal, Such deference to thy Father's will, Such love—and meekness so di - vine, I would transcribe, and make them mine.
4. Be thou my pattern—make me bear More of thy gracious im - age here; Then God, the Judge, shall own my name A - mong the followers of the Lamb.

m Cres. *m* *mf*

Rather slowly.

BARCELONA. L. M.

V. C. T.

1. There is a land mine eye hath seen In vis-ions of en - raptured thought, So bright that all which spreads between, Is with its ra - diant glo-ry fraught.
2. A land upon whose blissful shore There rests no shadow, falls no stain; There those who meet shall part no more, And those long part - ed meet a - gain.
3. Its skies are not like earthly skies, With vary - ing hues of shade and light; It hath no need of suns to rise To dis - si - pate the gloom of night.

m Cres. *m* Cres. Dim.

REMA. L. M.

With tenderness and pathos. (Con solemnite.)

1. Deep in our hearts let us re-cord The deeper sorrows of our Lord: Be-hold the ri-sing bil-lows roll To o-verwhelm his ho-ly soul.
2. Yet, gracious God, thy power and love Have made the curse a blessing prove; Those dreadful sufferings of thy Son Atoned for crimes which we had done.
3. Oh, for his sake our guilt for-give, And let the mourning sin-ner live; The Lord will hear us in his name, Nor shall our hope be turned to shame.

Unisons.

TALAHASA. L. M.

Rather fast.

1. How sweetly flowed the gospel sound From lips of gentle-ness and grace, When listening thousands gathered round, And joy and glad-ness filled the place!
2. From heaven he came, of heaven he spoke, To heaven he led his followers' way; Dark clouds of gloomy night he broke, Un-veil-ing an im-mor-tal day.

mf *f*

TWILIGHT. L. M.

Medium. (This tune must be sung by flexible, well disciplined voices.) V. C. T.

1. How sweet the hour of closing day, When all is peaceful and serene, And when the sun, with cloudless ray, Sheds mellow lustre o'er the scene.
2. Such is the Chris - tian's part-ing hour; So peacefully he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.
3. Mark but that ra - diance of his eye, That smile up-on his wasted cheek: They tell us of his glo-ry nigh, In language that no tongue can speak.

MARTYN. L. M.

Medium. Staccato. A. M. KNIGHT.* Pupil of the Editor.

Whith - er, O whith - er should I fly, But to my heavenly Father's breast, Secure with - in thine arms to lie, And safe be - neath thy wings to rest.

Cres.

RELEIGH. L. M.

Moderately. Smooth and gliding. V. C. T.

1. How blest the sacred tie, that binds In swect communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.
2. To each, the soul of each how dear! What tender love!—what ho - ly fear! How does the gen-erous flame with-in Re - fine from earth, and cleanse from sin!
3. Their streaming eyes together flow For hu - man guilt, and hu - man woe; Their ar - dent prayers to - geth - er rise, Like min - gling flames in sac-ri - fice.
4. To - geth-er oft they seek the place Where God re-veals his smi-ling face: How high, how strong their raptures swell, There's none but kin - dred souls can tell.

m **Soli.** **Coro.** *f*

ATHOL. L. M.

With reverence and awe. Moderato Sostenuto. V. C. T.

1. As - sem-bled at thy great command, Be - fore thy face, dread King! we stand: The voice that marshalled every star Has called thy peo - ple from a - - far.
2. We meet, through distant lands to spread The truth for which the mar-tyrs bled; A - long the line, to ei - ther pole, The thun - der of thy praise to roll.
3. Our prayers as-sist, ac - cept our praise, Our hopes re - vive, our cour-age raise, Our coun-sels aid, to each im - part The sin - gle eye, the faith-ful heart!
4. Forth with thy cho-sen her - alds come; Re - call the wandering spir-its home: From Zi - on's mount send forth the sound, To spread the spa-cious earth a - round.

mp

CASINI. L. M.

Rather slower than medium.

V. C. T.

1. There seems a voice in ev - ery gale, A tongue in ev - ery open - ing flow-er, Which tells, O Lord, the wondrous tale, Of thy in - dulgence, love, and power.
2. The birds that rise on soar - ing wing, Ap - pear to hymn their Ma - ker's praise, And all the mingling sounds of spring To thee, a gen - eral pæ - an raise.

m *p*

Ritard.

MONDAY. L. M.

Medium.

*

Behold, the blind their sight receive ; Behold, the dead awake and live ; The dumb speak wonders, and the lame Leap like a hart and bless his name, Leap like a hart and bless his name

m *f*

Soli. Coro. *f*

Rather faster than medium. Expressive.

MORAN. L. M. Single or double.

* P. K. MORAN.
Arranged, with additions, for this work.

1. Why droops my soul, with grief oppressed? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind phy - si-cian to be found?
3. Dear Saviour, at thy feet I lie, Here to re - ceive a cure, or die; But grace forbids that pain-ful fear— Almighty grace, which triumphs here.
1. Shall man, O God of light and life, For - ev - er moulder in the grave? Canst thou forget thy glo - rious work, Thy prom-ise, and thy power to save?

mf *mp* *mf* *m*

* Do not change the key to D♯ or C. The former is too high, and the latter too low and heavy.

2. Raise to the cross thy tear - ful eyes; Be - hold, the Prince of glo - ry dies! He dies, ex - tended on the tree, And sheds a sov-ereign balm for thee.
4. Thou wilt with-draw the poi-soned dart, Bind up and heal the wound-ed heart; With blooming health my face adorn, And change the gloo - my night to morn. *
2. In those dark, si - lent realms of night, Shall peace and hope no more a - rise? No fu - ture morning light the tomb, Nor day - star gild the darksome skies!

Soli. Coro. *m* *f*

1st and 2d Bases.

* Note.—Sing the 5th verse of this hymn (119 Church Psalmody), together with the 3d, 4th, and 5th of the 88th Psalm. 1st part, to Millennium.

Rather slowly.

Tenors.

ITALIA. L. M. (Quartette.)

*

1. There seems a voice in ev - ery gale, A tongue in ev - ery opening flower, Which tells, O Lord, the wondrous tale Of thy in - dul - gence, love, and power.
2. The birds that rise on soar - ing wing, Ap - pear to hymn their Maker's praise, And all the mingling sounds of spring To thee a gen -- eral pæ - an raise.

m

Cres.

Ritard. f

This tune requires high and flexible Tenor and Treble voices. Its true character will not be discovered, if sung mechanically, and devoid of expression.

With thoughtfulness. (Do not change the key.)

SOLITUDE. L. M. (Quartette.)

(Written at midnight.) V. C. T.

1. 'Tis midnight; and, on Ol - ive's brow, The star is dimmed that lately shone; 'Tis midnight; in the gar - den, now, The suffering Sa - viour prays a - lone.
2. 'Tis midnight; and, from all re - moved, The Saviour wrestles lone, with fears; E'en that dis - ci - ple, whom he loved, Heeds not his Mas - ter's grief and tears.
3. 'Tis midnight; and, for oth - er's guilt, The man of sorrows weeps in blood; Yet he that hath in an - guish knelt, Is not for - sa - ken by his God.

Solo.

mf

Dim. - - Slow.

Staccato. p

* To other than the words set, sing the small notes in these measures of the Alto and Treble.

Medium. Smoothly in swell tone.

BANNOCKBURN. L. M.

1. All-glorious God, what hymns of praise Shall our transported voi - ces raise! What ar - dent love and zeal are due, While heaven stands open to our view, While heaven stands
4. He shows, beyond these mortal shores, A bright in - her-i - tance as ours; Where saints in light our com - ing wait, To share their ho - ly, hap - py state, To share their

mf Soli. Coro. *mf*

Gentle, in a connected, flowing style. Not too Slow.

SILOAM. L. M.

G. J. WEBB.
From "Mass. Coll." by permission.

o - pen to our view.
ho - ly, happy state.

3. There is a stream, whose gentle flow Supplies the ci - ty of our God! Life, love, and joy still gliding through, And watering our divine a - bode.
4. That sacred stream, thine holy word, Supports our faith, our fear controls: Sweet peace thy promises afford, And give new strength to fainting souls.
1. Blest is the man, whose tender care Relieves the poor in their distress; Whose pity wipes the widow's tear, Whose hand supports the fatherless.
2. His heart contrives for their relief More good than his own hand can do: He, in the time of general grief, Shall find the Lord has pi - ty too.
3. Or, if he languish on his bed, God will pronounce his sins forgiven; Will save from death his sinking head, Or take his willing soul to heaven.

m *mf* *m* Ritard.

Choral. Slow and dignified.

ALDEBARAN. L. M.

V. C. T.

3. From morning dawn to evening close, On thee, O Lord, our hopes re - pose: To thy great name, with joy, we'll raise Tri - umphant songs of grateful praise.

m

(Melody dispersed.)

(Melody dispersed.)

Medium time.

PORTUGAL. L. M. (Old.)

T. THORLEY.

[O, could I soar to worlds a - bove—The blest a - bode of peace and love, How gladly would I mount and fly, On angel's wings, to joys on high.]
1. Up to the fields where an - gels lie, And liv - ing wa - ters gen - tly roll, Fain would my thoughts as - cend on high, But sin hangs hea - vy on my soul.
2. Oh might I once mount up and see The glo - ries of th' e - ter - nal skies! How vain a thing this world would be! How empty all its fleet-ing joys!
3. Great All in All! e - ter - nal King! Let me but view thy love - ly face, And all my powers shall bow and sing Thine endless grandeur, and thy grace.

mf

Soli.

Coro.

OLD HUNDRED. L. M.

Slowly, with majesty.

German Choral.
Attributed to MARTIN LUTHER.

1. Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o - beyed.
1. Ye na - tions round the earth, re - joice Be - fore the Lord, your sovereign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

f Cres. *m* *ff*

Music, OLD HUNDRED.

"THE UPAS TREE." Temperance Ode.

Words by Mrs. L. H. SIGOURNEY.

1. There sprang a tree of dead - ly name, Its poisonous breath, its baleful dew, Scorched the green earth, like lava-flame, And ev-ery plant of mer - cy slew.
2. From clime to clime its branch - es spread Their fear-ful fruits of sin and woe,— The prince of darkness loved its shade, And toiled its fi - ery seed to sow.
3. Faith poured her prayer at mid - night hour, The hand of zeal at noonday wrought, And ar - mor of ce - les - tial power The chil-dren of the Cross besought.
4. Be - hold! the axe its pride shall wound, Through its cleft boughs the sunbeams shine, Its blast-ed blossoms strew the ground,—Give glory to the Arm Di - vine!
5. And still Je - ho - vah's aid im - plore, From isle to isle, from sea to sea;— From peo-pled earth's re - mo-test shore, To root that dead - ly U - pas Tree.

NEEDHAM. L. M.

Medium time. Chantant.

Not strictly original.

1. We've no a-bi - ding ci - ty here; We seek a land be - yond our sight; Zi - on its name—the Lord is there; It shines with ev - er - las - ting light.
2. Oh! sweet a-bode of peace and love, Where pilgrims freed from toil, are blest! Had I the pin-ions of a dove, I'd fly to thee, and be at rest.

SUNDERLAND. L. M.

Allegretto. With majesty.

1. With my whole heart, I'll love thy name, Je - ho - vah! thee my strength I claim; My rock, my for-tress, where I fly; My great de - liv - erer, al - ways nigh.
2. My God! thy names of grace im - part The strength that cheers my fainting heart: In thee I trust—nor dan - ger dread, Thine arm the buck - ler o'er my head.
3. What can thy horn of power con - trol, Which wrought salva-tion for my soul? Thou art the tower of my de - fence; Nor earth, nor hell, shall pluck me thence.
4. Thou, gracious Lord, hast heard my cries; Be - yond our praise thy glo - ries rise; And still shall prayer my lips em-ploy, Till thou shalt ev - ery foe de - stroy.

mf *m* *mf* Cres. - - - Dim. - - -

KOSSUTH. L. M.

Choral. V. C. T.

1. Je - hovah reigns—his throne is high, His robes are light and ma - jes - ty; His glo - ry shines, with beams so bright, No mor-tal can sus - tain the sight.
2. His ter - rors keep the world in awe; His jus - tice guards his ho - ly law; His love re - veals a smi - ling face, His truth and promise seal the grace.

mf

EVENING. L. M.

Slow; the notes short and light.

1. Still evening comes, with gen - tle shade, Sweet har - binger of balmy rest, From toilsome hours and anxious thoughts Re - volving in the pen - sive breast.
2. Re - fulgent day in darkness sets; The noisy crowds are hushed in sleep; Harsh sounds to gen-tle murmurs turn, As o'er the fields the ze - phyrs sweep.
3. The hour is sweet when tumults cease; The scene obscured in - spires my eye; And darkness marks the loved retreat, Where pleasures live and sorrows die.
4. Re - tirement sol - emn, yet se - rene, And undisturbed by human voice, In - vites repose on Je - sus' arm, And bids my soul in God re - joice.

mp *m* *mp* Dim.

WARREN. L. M.

With smoothness; serene and expressive.

V. C. T.

I lay my bod - y down to sleep, Peace is the pil - low of my head, While well-appointed an - gels keep Their watchful guard a - round my bed.

m *m* *mf*

BERNSDOFF. L. M.

Medium time.

HAYDN.

[To thee, O God, with-out de-lay, Will I my morning hom-age pay; For thee I long, for thee I look— So pilgrims seek the cooling brook.]
1. Come, gracious Spi-rit, heavenly Dove, With light and comfort from a-bove: Be thou our guardian—thou our guide! O'er every thought and step pre-side.
2. To us the light of truth dis-play, And make us know and choose thy way; Plant ho-ly fear in ev-ery heart, That we from God may ne'er de-part.
3. Lead us to ho-li-ness—the road Which we must take to dwell with God; Lead us to Christ, the liv-ing way, Nor let us from his pastures stray.

Abridged from here, and the 4th line added anew.

NEW HARTFORD. L. M.

In choral style. Moderato.

V. C. T.

1. Judge me, O Lord, and prove my ways, And try my reins, and try my heart: My faith up-on thy promise stays, Nor from thy law my feet de-part.
3. I love thy hab-i-ta-tion, Lord, The temple, where thine honors dwell; There shall I hear thy ho-ly word, And there thy works of won-der tell.

m *f* *f*

PARADISE. L. M.

Allegretto. Cantabile.

1. There is a riv - er pure and bright, Whose streams make glad the heavenly plains, Where, in e - ter - ni - ty of light, The ci - ty of our God re - mains.
2. Built by the word of his com - mand, With his un - cloud - ed pres - ence blest, Firm as his throne, the bulwarks stand, There is our home, our hope, our rest.
3. Thither let fer - vent faith as - pire, Our treas - ure and our heart be there, O for a ser-aph's wing of fire! No—for the might - ier wings of prayer!
4. Now, though the earth's foundations rock, And mountains down the gulf be hurled; His peo-plo smile a - mid the shock, They look be - yond this tran - sient world.

ANGELO. L. M.

Majestic.

Altered from CHEETHAM.*

1. Lo, God is here! let us a - dore, And own how dreadful is this place! Let all with - in us feel his power, And si - lent bow be - fore his face!
2. Lo, God is here! him day and night Th' u - ni - ted choirs of an - gels sing: To him en-throned a-bove all height, Let saints their hum - ble wor - ship bring.
3. Lord God of hosts! oh may our praise Thy courts with grateful fra-grance fill; Still may we stand be - fore thy face, Still hear and do thy sov-ereign will.

Medium time.

HURON. L. M.

V. C. T.

1. My God, my King, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glo - - - - - ry raise the song.
4. Let distant times and nations raise The long succes - sion of thy praise; And un-born a-ges make my song The joy and tri - - - - - - umph of their tongue,
5. But who can speak thy wondrous deeds? Thy greatness all our thoughts exceeds; Vast and unsearchable thy ways! Vast and immor - - - - - - tal be thy praise!

m *mf* > *m* Cres. - - - - - - - - - - -

STONEFIELD. L. M.

JOHN STANLY. (England.)

God of the seas, thine aw - ful voice, Bids all the roll - ing waves re-joice; And one soft word of thy com-mand, Can sink them si - lent on the sand.

m *mf* Soli. Coro.

Bold and spirited. Declamando.

MILLENNIUM. L. M. Or short Anthem.

Through all . . . . . the mil - lions of the skies—

Soon may the last glad song a - rise, Through all the mil - - - - - - - - lions of the skies, That song of

Through all . . . . . the mil - lions of the skies.

That all the earth is now the Lord's! That all the earth is now the Lord's!

tri - umph which re - cords That all the earth is now the Lord's! That all the earth is now the Lord's!

5 That all the earth is now the Lord's!

IRENA. L. M.

V. C. T.

Medium time. (Better upon Db.)

1. God in his earthly temple lays Foundation for his heavenly praise; He likes the tents of Jacob well, But still in Zi - on loves to dwell, But still in Zi-on loves to dwell.

mf m f mf

QUITO. L. M.

(The beautiful Air of this tune is supposed to be of English origin.)

* Rather slowly.

1. God in his earthly tem-ple lays Foun-da-tion for his heavenly praise; He likes the tents of Jacob well, But still in Zi - on loves to dwell, But still in Zi-on loves to dwell.
2. His merey visits every house That pay their night and morning vows, But makes a more delightful stay, Where churches meet to praise and pray, Where churches meet to praise and pray.
1. My God, my King, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise the song, Till death and glory raise the song.
3. Thy works with boundless glory shine, And speak thy majesty di - vine; Let every realm with joy proclaim The sound and honor of thy name, The sound and honor of thy name.

Soli. Coro.

* First published in this country on F; afterwards on Eb; owing to the present elevation of the "Concert Pitch," it is here given in D.

Allegretto.

SYLVANUS. L. M.

1. Return, my soul, and sweetly rest On thy Al - migh - ty Father's breast; The bounties of his grace a - dore, And count his wondrous mer - cies o'er.

m *mf* *f* *m* Rall.

Medium movement.

BLENDON. L. M.

GIARDINI.

1. Great is the Lord! what tongue can frame An hon - or e - qual to his name? How aw-ful are his glorious ways! The Lord is dread - ful in his praise.
2. The world's foundations by his hand Were laid, and shall for - ev - er stand; The swelling bil - lows know their bound, While to his praise they roll a - round.
3. Vast are thy works, al - mighty Lord! All nature rests up - on thy word; And clouds, and storms, and fire o - bey Thy wise and all - con - trol - ling sway.
4. Thy glo - ry, fear - less of de - cline, Thy glo - ry, Lord, shall ev - er shine: Thy praise shall still our breath em - ploy, Till we shall rise to end - less joy.

mf Cres. *f* *mf*

AUSTIN. L. M.

Slowly. With feeling and simplicity.

m *mf* *

1. Stretched on the cross, the Saviour dies; Hark! his ex - pi - ring groans a - rise! See, from his hands, his feet, his side, Descends the sa - cred, crimson tide.
3. Can I sur - vey this scene of woe, Where mingling grief and mer - cy flow, And yet my heart so hard re - main, As not to move with love or pain?

HALLOWELL. L. M.

Slowly; with expression.

Soli. Coro. Cres. Dim. *

1. How sweet to leave the world a - while, And seek the presence of our Lord! Dear Saviour! on thy people smile, And come ac - cording to thy word.
2. From bu - sy scenes we now re - treat, That we may here converse with thee; Ah! Lord, be - hold us at thy feet,— Let this the gate of heav - en be.
3. Chief of ten thousand, now ap - pear, That we by faith may see thy face; Oh! speak, that we thy voice may hear, And let thy presence fill this place.

KENYON. L. M.

Medium. In Chantant style.

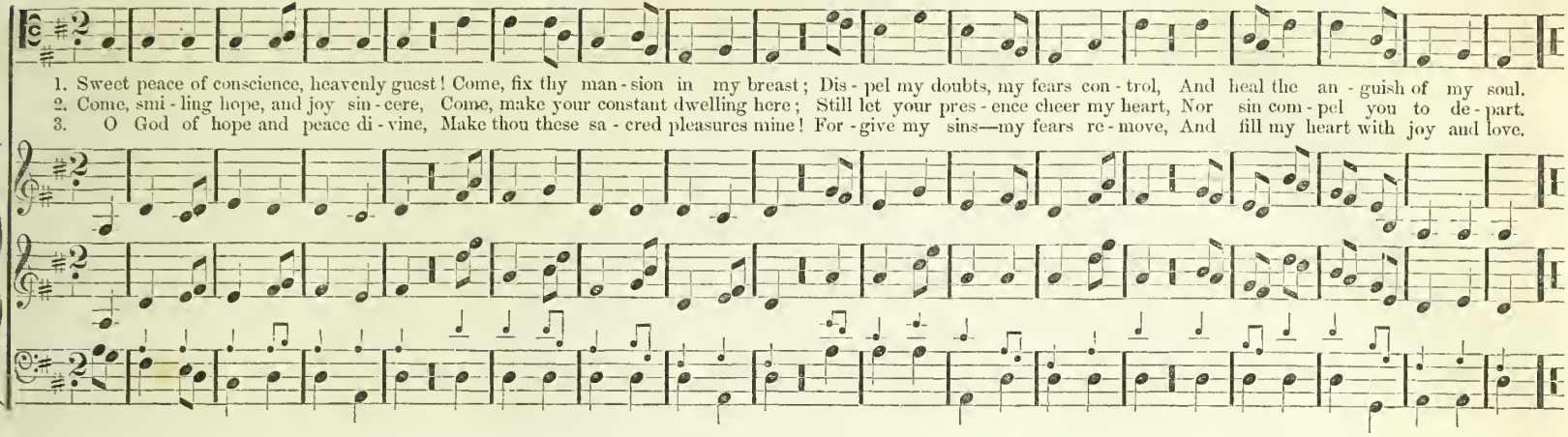
m *mf* *f* Cres. *

1. My soul, thy great Cre - a - tor praise; When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.
2. How strange thy works! how great thy skill! While ev - ery land thy rich - es fill: Thy wisdom round the world we see— This spacious earth is full of thee.

Moderato.

ANDROMEDA. L. M.

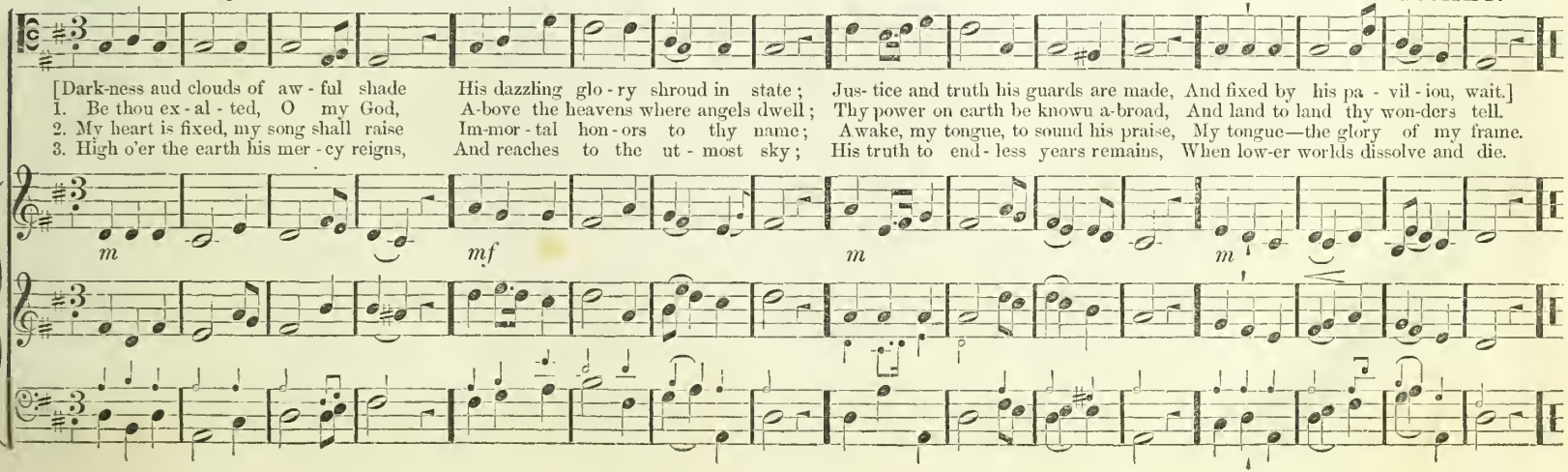
To be used only as a Quartette, by good voices. Singing it fast and loud would spoil it entirely.



Choral-like. Majestic.

ST. MARK'S. L. M.

TUCKEY.



OBERLIN. L. M.

*

Medium.

See gen-tle pa-tience smile on pain; See dy-ing hope re-vive a-gain; Hope wipes the tear from sorrow's eye; While faith points upward to the sky.

m *mf* *m* Cres.

FARMINGTON. L. M.

V. C. T.

Gentle and flowing style. Moderato.

1. Sweet is the scene when Christians die, When ho-ly souls re-tire to rest; How mild-ly beams the clo-sing eye, How gen-tly heaves th' ex-pi-ring breast.
2. So fades a sum-mer cloud a-way; So sinks the gale when storms are o'er; So gen-tly shuts the eye of day; So dies a wave a-long the shore.

LOVIS. L. M.

Mild and gentle. The ♩s short.

1. Where can we hide, or whither fly, Lord, to es-cape thy pier-cing eye? With thee it is not day and night, But darkness shi-neth as the light.
2. Where'er we go, what-e'er pursue, Our ways are o - pen to thy view, Our motives read, our thoughts explored, Our hearts revealed to thee, O Lord.
3. Is there, throughout all worlds, one spot, One lonely wild, where thou art not? The hosts of heaven en - joy thy care, And those of hell know thou art there.
4. A-wake, a-sleep, where none intrude, Or midst the thronging mul-ti - tude, In ev - ery land, on ev - ery sea, We are sur - rounded still with thee.

m Soli. Coro.

TRENTON. L. M.

Medium. Altered from an English Melody.

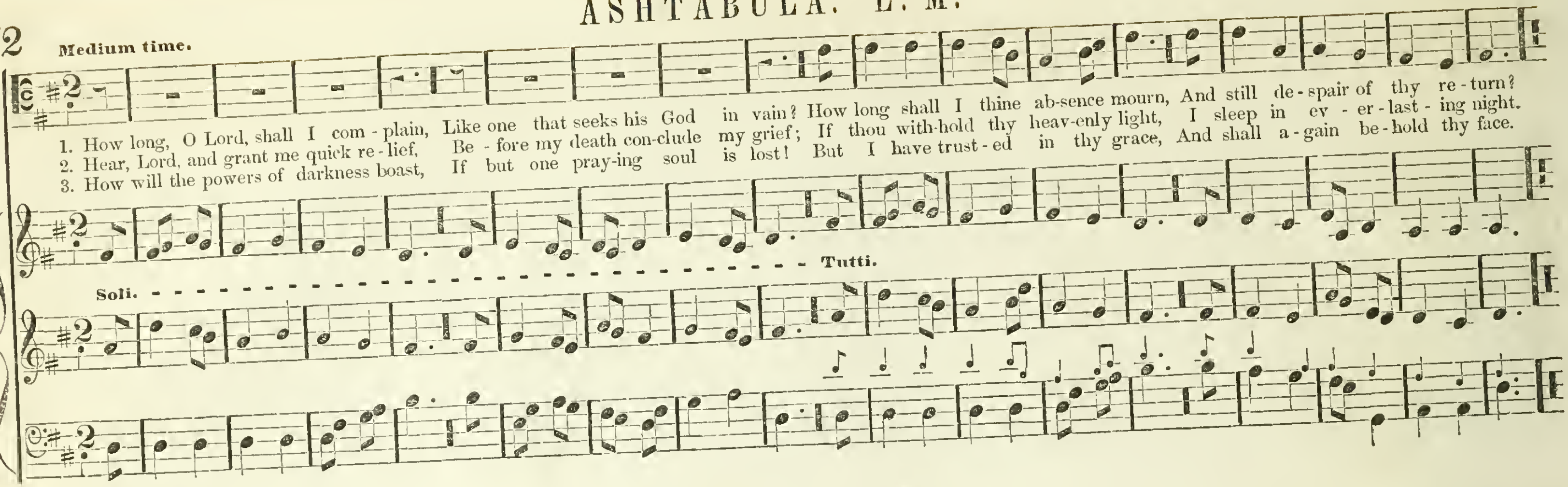
1. Lord, in the tem-ples of thy grace Thy saints be - hold thy smi-ling face; Here have we seen thy glo - ry shine With power and ma - jes - ty di - vine.
2. Return, O Lord, our spir-its cry, Our gra - ces droop—our com-forts die; Re - turn, and let thy glo - ries rise A - gain to our ad - mi - ring eyes;—
3. Till, filled with light, and joy, and love, Thy courts be - low, like those a - bove, Tri - um - phant hal - le - lu - jahs raise, While heaven and earth resound thy praise.

mf Soli. Coro. *f*

ASHTABULA. L. M.

V. C. T.

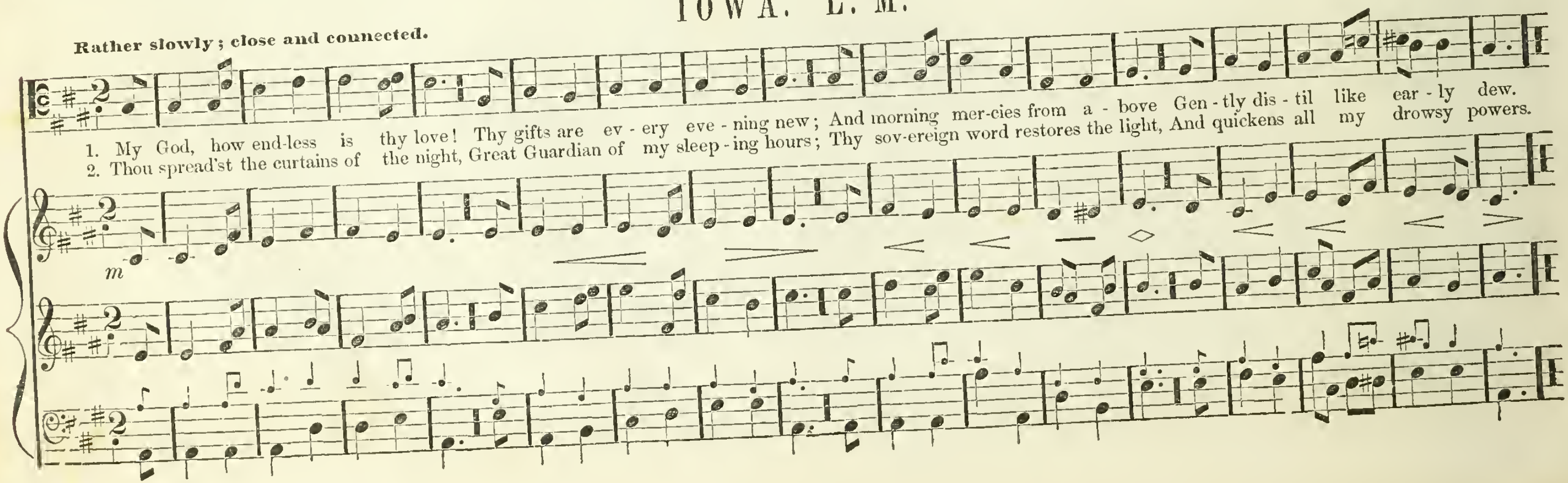
Medium time.



IOWA. L. M.

V. C. T.

Rather slowly; close and connected.



Quite fast.

PUTNAM. L. M.

Anonymous.

3. From morn-ing dawn to eve-ning close, On thee, O Lord, our hopes re-pose: To thy great name, with joy we'll raise Tri-um-phant songs of grate-ful praise.

f *m* *mf* Cres.

With expression. Smooth and distinct.
Portamento di voce.

BRISTOL. L. M.

* First two strains from BISHOP.

1. Lord, when my thoughts delighted rove A-mid the won-ders of thy love, Sweet hope re-vives my drooping heart, And bids in-tru-ding fears de-part.
2. Re-pent-ant sor-row fills my heart, But mingling joy al-lays the smart; O, may my fu-ture life de-clare The sor-row and the joy sin-cere.

Solo. The four parts from here. Cres.

This tune should in no case be attempted by a class, or large choir. It is of far too DELICATE a character to be sung correctly by more than four good voices. The effect will be good to sing the Treble and Tenor alone, both by Tenor voices, if the four parts are played in accompaniment on a piano or organ. Or the Treble alone may sing the first two strains, accompanied by the parts on the piano or organ. The chromatic intervals must be sung with care and accuracy to give good effect.

With pathetic expression. Messa di voce.

COLUMBIA. L. M. (RESPONSIVE.)

V. C. T.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.
2. Oppressed with guilt, a painful load, Oh come, and bow before your God! Di - vine compas-sion, migh - ty love, Will all the pain-ful load re - move.
3. Here mercy's boundless ocean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and endless peace, How rich the gift! how free the grace.

Soli.

Coro.

CHATHAM. L. M.

Quite slow and distinct. (Un poco Staccato.)

This tune is adapted to words suitable for Old Hundred.

V. C. T.

1. Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth dis-played, Till thou art here, as there, o - beyed.
3. Thy prai-ses, Lord, I will re - sound To all the listening na - tions round: Thy mercy highest heaven transcends, Thy truth beyond the clouds ex - tends.

NEWBURN. L. M.

With animation. No suspension of time at the double bars.

Melody in part from the French.
Harmonized and arranged for this work.

Adapted to any of these words.

1. A - rise! a - rise! with joy - - - sur - vey The glo - - ry of the lat - ter day: Al - read - - y is the dawn be - gun Which marks at hand a ri - sing sun, Which marks at hand a ri - sing sun.
1. Stand up, my soul, shake off - - - thy fears, And gird the gos - - - pel ar - mor on; March to the gates of end - less joy, Where Je - sus, thy great cap - tain's gone, Where Je - - sus, thy great cap - tain's gone.
1. 'Tis by the faith of joys - - - to come We walk through des - - - erts dark as night: Till we ar - - - rive at heaven, our home, Faith is our guide—and faith our light, Faith is our guide— and faith our light.

ff *f* *m* *mf* *ff* *f* *m*

MANCHESTER. L. M. (FUGATA.)

V. C. T.

With spirit.

1. Oh hap-py day that fixed my choice On thee, my Sa - viour and my God; Well may this glow - ing heart re-joice, And tell its rap - tures all a - broad.
2. Oh hap-py bond, that seals my vows To him who mer - its all my love; Let cheer - ful an - thems fill the house, While to his al - tar now I move.

LUZERNE. L. M. (FUGATA.)

V. C. T.

Vivace. (Keep correct time in the second strain.)

1. Now be my heart in - spired to sing The glo - ries of my Sa - viour King; He comes with blessings from a - bove, And wins the na-tions to his love.
2. Thy throne, O God, for - ev - er stands; Grace is the scep - tre in thy hands: Thy laws and works are just and right, But truth and mercy thy de-light.
3. Let end - less hon - ors crown thy head; Let ev - ery age thy prais - es spread; Let all the na-tions know thy word, And every tongue confess thee—Lord.

mf *f* *mf* *mf* Ritard.

Medium. (Tenor not too loud for Alto and Base.)

MARCHARD. L. M.

1. Soft - ly the shade of eve - ning falls, Sprinkling the earth with dewy tears, While nature's voice to slum - ber calls, And si - lence reigns a - mid the spheres.

Alto, or Treble.

m *mp*

Somewhat faster than Medium.

BEIN. L. M.

* First two measures borrowed.

1. How sweet the hour of clo - sing day. When all is peaceful and se - rene, And when the sun, with cloudless ray, Sheds mellow lus - tre o'er the scene!
2. Such is the Christian's part-ing hour; So peaceful - ly he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.
3. Mark but that radiance of his eye,—That smile up - on his wast - ed cheek: They tell us of his glo - ry nigh, In language that no tongue can speak.
4. A beam from heaven is sent to cheer The pilgrim on his gloom - y road; And an - gels are at - tending near, To bear him to their bright a - bode.
5. Who would not wish to die like those Whom God's own Spirit deigns to bless? To sink in - to that soft re - pose, Then wake to per - fect hap - pi - ness?

BLANNETT. L. M.

Tranquil. *

Hap - py the meek, whose gen-tle breast, As clear as summer's evening ray, Calm as the regions of the blest, En - joys on earth ce - les - tial day.

m Soli. Coro. Rall. - -

Cons 5th.

FAIR HAVEN. L. M.

Faster than Medium. Plain style. *

1. Lord, we a - dore thy vast de - signs, Th' obscure a - byss of Prov - i - dence, Too deep to sound with mortal lines, Too dark to view with fee - ble sense.
2. When thou dost clothe thine aw - ful face In angry frowns, with - out a smile, We, through the cloud, believe thy grace, Se - cure of thy com - pas - sion still.
3. Through seas and storms of deep dis-tress We sail by faith, and not by sight; Faith guides us, in the wilderness, Through all the ter - rors of the night.
4. Dear Father, if thy lift - ed rod Resolves to scourge us here be - low, Still let us lean up - on our God: Thine arm shall bear us safe - ly through.

Soli, or Semi-Coro. Coro. *f*

MIDNIGHT. L. M.

Solitary, thoughtful, reflective.

V. C. T.

1. 'Tis midnight; and on Ol- ive's brow The star is dimmed that lately shone; 'Tis midnight; in the gar-den now, The suffering Saviour prays a - lone.
2. 'Tis midnight; and from all removed, The Saviour wrestles lone with fears; E'en that dis - ci - ple whom he loved Heeds not his Master's grief and tears.
3. 'Tis midnight; and for oth - ers' guilt, The man of sor-rows weeps in blood; Yet he that hath in an-guish knelt Is not for - sa - ken by his God.
4. 'Tis midnight; and from e - ther plains Is borne the song that an - gels know; Unheard by mor - tals are the strains That sweetly soothe the Saviour's woe.

Slow.

Soli throughout.

pp

pp

Slow.

The Base of this tune requires a deep, rich voice, and of very low compass.

OSWEGO. L. M.

Rather slowly; gliding style.

* "Fairy Theme."

2. Dear Lord, to thee I would re - turn, And at thy feet repenting mourn: There let me view thy par-doning love, And nev - er from thy sight re-move.
3. Oh let thy love, with sweet con-trol, Bind ev - ery pas-sion of my soul; Bid ev - ery vain de - sire de - part, And dwell for - ev - er in my heart.

Soli.

Inst.

Coro.

3

CALEB. L. M.

V. C. T.

Rather faster than medium.

1. My God, ac-cept my ear-ly vows, Like morning in-cense in thine house; And let my nightly wor-ship rise, Sweet as the eve-ning sac-ri-fice.

m

Soli. Coro.

ROTHWELL. L. M.

Anonymous.

With animation.

1. The heavens declare thy glory, Lord, In every star thy wis-dom shines; But when our eyes behold thy word, We read thy name in fair-er lines, We read thy name in fair-er lines.
5. Great Sun of Righteousness, a-rise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right, Thy laws are pure—thy judgments right.
6. Thy noblest wonders here we view, In souls renewed, and sins forgiven:—Lord, cleanse my sins—my soul renew, And make thy word my guide to heaven, And make thy word my guide to heaven.

mf

Soli. Coro. Slow.

HOLSTEIN. L. M.

Allegretto. Distinct, pointed.

3. I will not min - gle with the throng, Whose guilt their sorrow mul-ti - plies; I will not name them with my tongue, Nor join their bloody sac - ri - fice.
4. God is my por - tion here be - low; 'Tis he, who shall my lot main - tain: His boun-ty makes my cup o'er - flow, And frees my anx - ious soul from pain.
5. Thou shalt unto my long-ing eyes The path of end - less life dis - play; Where, in thy pres-ence, joys a - rise, Which nei - ther lan - guish nor de - cay.

m

HAMBURGH. L. M.

Variable; adapted to words of the greatest range of character.

From a Gregorian Chant. First arranged in Metre by L. MASON, Boston.

1. Kingdoms and thrones to God be - long; Crown him, ye na - tions, in your song: His wondrous name and power rehearse; His honors shall en - rich your verse.
2. He rides and thunders through the sky, His name, Je - ho - vah, sounds on high: Praise him a - loud, ye sons of grace; Ye saints, rejoice be - fore his face.
3. God is our shield, our joy, our rest; God is our King—proclaim him blest: When terrors rise—when nations faint, He is the strength of ev - ery saint.

mf

Soli. (If it can be well sung.) **Coro.**

FOLGER. L. M.

Rather slowly. *m* Cres. *mp* *m* *mf* Ritard. V. C. T.

1. When sins and fears pre - vail-ing rise, And fainting hope al - most ex-pires, To thee, O Lord, I lift my eyes, To thee I breathe my soul's de - sires.
3. If my im - mor-tal Saviour lives, Then my im - mor - tal life is sure: His word a firm foun - da - tion gives: Here I may build, and rest se - cure.

TEMPLE STREET. L. M. (FUGATA.)

Medium. Avoid a heavy, dragging manner. Soli. Coro. V. C. T.

1. Sal - va - tion is for - ev - er nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glo - ry shall af - ford.
2. Mer - cy and truth on earth are met, Since Christ, the Lord, came down from heaven; By his o - bedience, so complete, Jus - tice is pleased, and peace is given.
3. His righteous - ness is gone be - fore, To give us free ac - cess to God; Our wandering feet shall stray no more, But mark his steps, and keep the road.

BELZONI. L. M.

Slowly. Tranquil and gentle. Dim. V. C. T.

Je - sus can make a dy - ing bed Feel soft as downy pillows are, While on his breast I lean my head, And breathe my life out sweet - ly there.

INTERMENT. L. M.

With seriousness. Andante.

HANDEL.
From a dead march in "Saul."

1. Un - veil thy bo - som, faith - ful tomb; Take this new treas - ure to thy trust, And give these sa - cred rel - ics room
2. Nor pain, nor grief, nor anx - ious fear In - vade thy bounds—no mor - tal woes Can reach the peace - ful sleep - er here,
3. So Je - sus slept—God's dy - ing Son Passed through the grave and blessed the bed. Rest here, blest saint, till from his throne
4. Break from his throne, il - lus - trious morn! At - tend, O earth! his sov - ereign word; Re - store thy trust —a glo - rious form

m Soli. Coro. *m*

To slum - ber in the si - - lent dust: And give these sa - cred rel - - ics room To slum - ber in the si - - - lent dust.
While an - gels watch the soft re - pose: Can reach the peace - ful sleep - er here, While an - gels watch the soft - re - pose.
The morn - ing break, and pierce the shade: Rest here, blest saint, till from his throne The morn - ing break, and pierce the shade.
Shall then a - rise to meet the Lord: Re - store thy trust— a glo - - rious form Shall then a - rise to meet the Lord.

Soli. Coro. *m*

DUNNING. L. M

V. C. T.

Medium time; with care and expression.

Tenors.

As in soft silence,

As in soft si - lence, ver - nal showers Descend and cheer the fainting flowers, So, in the se - cre - cy of love, Falls the sweet in-fluence from a - bove.

Coro.

Soli.

AMBROSE. L. M.

Arranged from MADAN.

With majesty.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Redeemer's name be sung, Thro' every land, by ev - ery tongue.
2. E-ter - nal are thy mer - cies, Lord; E-ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

m

Cres. - - -

f

f

ISLAM. C. M.

Allegretto. (Not Allegro.)

1. But who shall see - - - - the glorious day, When, throned on Zion's brow, The Lord shall rend that veil away, The Lord shall rend that veil away, Which blinds the
3. Then, Judah, thou - - - - no more shalt mourn Be - neath the heathen's chain; Thy days of splendor shall return, Thy days of splendor shall return, And all be
[1. Come, let us join our cheerful songs With angels round the throne: Ten thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their

mf Do not hurry here. - - - - - - *f* Cres. - - - - - - - - - - - - *f*

Unisons.

RUSSIA. C. M.

Slowly. (Alla Chorale.)

TIMOTHY SWAN.
Arranged from the old Tenor of the tune "China."

nations now!
new a - gain.
joys are one.]

1. O God, our help in a - ges past, Our hope for years to come, Our shel - ter from the stormy blast, And our e - ter - nal home;—
2. Beneath the shadow of thy throne Thy saints have dwelt secure; Suf - fi - cient is thine arm a - lone, And our de - fence is sure.
3. Be - fore the hills in or - der stood, Or earth received her frame; From ev - er - last - ing thou art God, To endless years the same.

mf

PALESTINE. C. M. (Set piece.)

V. C. T.

Slowly; with distinctness.

1st Tenor.

1. Calm on the listening ear of night Come heaven's melo-dious strains, Where wild Ju - de - a stretches far Her sil - ver - man-tled plains.
2. Ce - les - tial choirs, from courts above, Shed sa- cred glo - ries there, And an - gels, with their sparkling lyres, Make mu- sic on the air.
4. O'er the blue depths of Gal- i - lee There comes a ho - lier calm, And Shar - on waves, in sol - emn praise, Her si - lent groves of palm.

2d Tenor.

Alto.

Soli.

Coro.

Do not hurry the time

*

MULDINO. C. M.

Transposed from the key of D. The present key will render it more available for choir use.

Majestic.

This tune will answer to be used in place of a choral.

1. Great is the Lord! our souls a - dore! We won - der while we praise; Thy power, O God, who can ex - plore, Or e - qual hon - or raise?
3. Thy praise shall be my con - stant theme; How won - drous is thy power! I'll speak the hon-ors of thy name, And bid the world a - dore.
4. Thy name shall dwell up - on my tongue, While suns shall set and rise; And tune my ev - er - last - ing song In realms be - yond the skies.

mf

Cres.

m

Dim.

HEAVEN. C. M.

V. C. T.
(Words by C. D. Stuart.)

Very slow, but in compound movement.

1. As dis - tant lands be - yond the sea, When friends go thence, draw nigh, So heaven, when friends have thither gone, Draws near - er from the sky.
2. And as those lands the dear - er grow When friends are long a - way, So heaven it - self, through loved ones dead, Grows dearer day by day.
3. Heaven is not far from those who see With the pure spir - it's sight, But near, and in the ve - ry hearts Of those who see a - right.

Soli throughout.

Bases.

WINFIELD. C. M.

With spirit, but not too fast.

*

1. And now anoth - er week be - gins, This day we call the Lord's; This day he rose, who bore our sins, For so his word re - cords, For so his word re - cords.
2. Hark, how the angels sweetly sing, Their voices fill the sky— They hail their great victorious King, And welcome him on high, And welcome him on high.

mf Cres. - - - - - *f* *m* *m*

QUIETUDE. C. M.

* From a tune in "T's S. M.," called Clio.

Calm and serene.

* 4. The storm is laid, the winds re-tire, O - be-dient to thy will; The sea, that roars at thy com-mand, At thy command is still, At thy command is still.

m Soli. Coro. Soli. *pp* Coro. Rit. *pp*

* Hymn.—"How are thy servants blest, O Lord!"

OMNIPOTENCE. C. M.

*

Allegretto Staccato. Majestic.

1. God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea, And rides up - on the storm.
2. Deep in un - fath - om - a - ble mines, Of nev - er - fail - ing skill, He treas-ures up his bright de - signs, And works his sov-ereign will.

f

Unisons. Unisons.

Choral. Variable movement.

ST. ANN'S. C. M.

Dr. CROFT.

1. E - ter - nal Source of joys di - vine, To thee my soul as - pires; Oh! could I say, "The Lord is mine!" 'Tis all my soul de - sires.
2. My hope, my trust, my life, my Lord, As - sure me of thy love; Oh! speak the kind, tran - sport-ing word, And bid my fears re - move.
3. Then shall my thank - ful powers re - joice, And tri - umph in my God, Till heaven-ly rap - ture tune my voice To spread thy praise a - broad.

GRAFTON. C. M.

Anonymous.

1. How oft, a - las! this wretched heart Has wan-dered from the Lord! How oft my ro - ving thoughts de - part, For - get - ful of his word.

m

TORONTO. C. M.

Quick and Staccato.

Arranged from T. CLARK, England, for this work.*

1. Je - sus, im - mor - tal King, a - rise! As - sert thy rightful sway, As - sert thy right - ful sway, Till earth, sub - dued, its trib - ute brings,
2. Ride forth, vic - torious Conqueror, ride Till all thy foes submit, Till all thy foes sub - mit, And all the powers of hell re - sign,
3. Send forth thy word, and let it fly The spacious earth around, The spa - cious earth a - round; Till ev - ery soul, be - neath the sun,
4. From sea to sea—from shore to shore, May Je - sus be adored, May Je - sus be a - dored; And earth, with all her mil - lions, shout

f

Soli.

Till earth, sub - dued, its trib - ute brings, And dis - tant lands o - bey, And dis - tant lands o - bey.
And all the powers of hell re - sign Their tro - phies at thy feet, Their tro - phies at thy feet.
Till ev - ery soul, be - neath the sun, Shall hear the joy - ful sound, Shall hear the joy - ful sound.
And earth, with all her mil - lions, shout Ho - san - na to the Lord! Ho - san - na to the Lord!

Coro. (Careful of the time.)

(Base and Tenor be careful not to strike with the Treble and Alto after the last double bar.)

VOLGA. C. M.

Medium. Avoid dullness of manner.

1. The Saviour calls—let ev - ery ear Attend the heavenly sound; Ye doubting souls, dismiss your fear; Hope smiles re - viving round, Hope smiles re - viving round.
2. For ev - ery thirst - y, longing heart, Here streams of bounty flow; And life, and health, and bliss impart, To ban - ish mor - tal woe, To ban - ish mortal woe.
3. Ye sinners, come, 'tis mercy's voice; That gracious voice o - bey; 'Tis Je - sus calls to heavenly joys, And can you yet de - lay? And can you yet de - lay?
4. Dear Saviour! draw re - luctant hearts; To thee let sinners fly, And take the bliss thy love imparts, And drink, and nev - er die, And drink, and nev - er die.

Soli. Coro. *f* Soli. Coro. *mf* *f* Ritard.

BARKHAMSTED. C. M.

With cheerful and rapturous expression.

V. C. T.

1. When, dear-est Saviour, when shall I Be - hold thee all se - rene; Blest in per - pet - ual Sabbath day, With - out a veil be - tween?
2. As - sist me while I wan - der here, A - mid a world of cares; In - cline my ro - ving heart to pray, And then ac - - cept my prayers.
3. Thy Spir - it, O my Fath - er, give, To be my guide and friend; To light my path to ceaseless joys, Where Sab - baths nev - er end.

mf *mp* *mf* Cres.

NEW LONDON. C. M.

Affetuoso.

1. Teach me the meas - ure of my days, Thou ma - ker of my frame; I would sur - vey life's nar - row space, And learn how frail I am.
2. A span is all that we can boast— How short the fleet - ing time! Man is but van - i - ty and dust, In all his flower and prime.

Solo or Chorus.

Solo or Chorus.

EDESTINA. C. M.

V. C. T.

Very fast. (Avoid a measured, jerking accent.)

1. When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost In wonder, love, and praise, In wonder, love, - - - - - - - and praise.

m Coro. Cres. *f* *mf* *m* Dim. Slow.

GIBSON. C. M.

Animated. (See the tune Drummond.)

1. What glo - ry gilds the sa - cred page, Ma - jes-tic, like the sun: It gives a light to ev - ery age, It gives—but bor - - rows none.
2. The power that gave it still sup-plies The gra-cious light and heat; Its truths up - on the na - tions rise; They rise—but nev - - er set.

mf **Dim.**

SPOONER. C. M.

Medium time. With precision.

V. C. T.
Words by H. H. HAWLEY.

1. There is a hope, a bles - sed hope, More pre - cious and more bright Than all the joy - less mock - e - ry The world es - teems de - light.
2. There is a star, a love - ly star, That lights the dark - est gloom, And sheds a peace - ful ra - diance o'er The pros - pects of the tomb.
3. There is a voice, a cheer - ing voice, That lifts the soul a - bove, Dis - pels the pain - ful, anx - ious doubt, And whis - pers, "God is love."
4. That voice, a - loud from Cal-vary's height, Pro-claims the soul for - given; That star is Rev - e - la - tion's light; That hope, the hope of heaven.

Observe that the tune commences on the Dominant Chord without the third: consequently the parts do not pitch upon intervals founded on the Tonic Chord.

Rather fast and animated.

BUCKLY. C. M.

*

1. Thou great Re - deemer! set me free From my old state of sin; O, make my soul a - live to thee; Cre - ate new powers with - in.
2. Re - new mine eyes, and form mine ears, And mould my heart a - fresh; Give me new passions, joys, and fears, And turn the stone to flesh.
3. Far from the re - gions of the dead, From sin, and earth, and hell, In that new world thy grace hath made, I would for - ev - er dwell.

mf

Allegretto. In exact time.

BOLTON. C. M.

Anonymous.

1. Ye hum-ble souls, approach your God, With songs of sa - cred praise; For he is good, immensely good, And kind are all his ways, And kind are all his ways.
2. All na - ture owns his guardian care; In him we live and move; But nobler ben - e - fits de - clare The wonders of his love, The wonders of his love.
5. Thine eye beholds, with kind re - gard, The souls who trust in thee; Their humble hope thou wilt reward With bliss di-vine-ly free, With bliss di - vine - ly free.
6. Great God, to thy al - mighty love What honors shall we raise! Not all the raptured songs a - bove Can ren - der e-qual praise, Can ren - der e - qual praise.

Soli. Coro.

mf

Allegretto.

HYRCANUS. C. M.

C. C. LYMAN, Hartford, Conn.*
Presented for this work.

Earth has engaged my love too long, 'Tis time I lift mine eyes Upward, dear Father, to thy throne, And to my native skies: - - And to my na - tive skies.

m

Soli. Coro.

Thoughtfully.

INVITATION. C. M.

*

1. All ye who feel dis - tressed for sin, And fear e - ter - nal woe, You Christ in - vites to en - ter in— This hour to Je - sus go.
2. He, by his own al - migh - ty word, Will all your fears re - move; For ev - ery wound his pre-cious blood A sovereign balm shall prove.
4. Come then, ye heav - y - la - den, come! His in-stant help im - plore; Mill - ions have found a peace-ful home— There's room for millions more.

Soli. Coro.

VIENNA. C. M.

V. C. T.

Moderate.

1. Author of good—to thee we turn: Thine ever-wake-ful eye Alone can all our wants dis-cern— Thy hand a-lone sup-ply.
4. Not what we wish—but what we want, Let mercy still sup-ply; The good we ask not, Father, grant— The ill we ask— de-ny.

m Cres. m

This tune is not adapted to singing-school practice, neither for large choirs, but for a few select voices.

LUBEC. C. M.

V. C. T.

Medium. (Be careful to get the commencement of this tune correctly.)

1. When all thy mercies, O my God, My ri-sing soul sur-veys, Trans-por-ted with the view, I'm lost In won-der, love, and praise.

Ritard.

Soli. Coro. N. B The Chorus voices do not slur the notes in the second measure.

With expression, in a close, singing style.

CONDESCENSION. C. M.

1. How con - de - scend-ing, and how kind Was God's e - ter - nal Son! Our mis - ery reached his heaven-ly mind, And pi - ty brought him down.
2. This was com - pas - sion like a God, That when the Sa - viour knew The price of par - don was his blood, His pi - ty ne'er with-drew.
3. Here let our hearts be - gin to melt, While we his death re - cord; And with our joy for par - doned guilt, Mourn that we pierced the Lord.

Soll. **Coro.** *m*

In choral style. Medium movement.

WINTER. C. M.

READ.

1. Oh that the Lord would guide my ways, To keep his stat - utes still! Oh that my God would grant me grace To know and do his will!
6. Make me to walk in thy com - mands, 'Tis a de - light - ful road; Nor let my head, nor heart, nor hands Of - fend a - gainst my God.

BEDDOME. C. M.

V. C. T.

Medium. Staccato.

1. Death may dissolve my bod - y now, And bear my spir - it home: Why do my days so slug-gish move, Nor my sal - - va - tion come?
2. God has laid up in heaven for me A crown which cannot fade; The right-eous Judge, at that great day, Shall place it on my head.
4. God is my ev - er - last - ing aid, My por - tion and my friend; To him be high - est glo - ry paid, Through a - - ges with-out end.

m *mf* Cres.

ASHMEAD. C. M.

*

Allegretto Staccato. Cheerful.

1. 'Twas in the watch-es of the night, I thought up - on thy power; I kept thy love - ly face in sight, A - midst the dark - est hour.
2. While I lay rest - ing on my bed, My soul a - rose on high; My God, my life, my hope, I said, Bring thy sal - - va - tion nigh.
3. I strive to mount thy ho - ly hill, I walk the heaven - ly road; Thy glo - ries all my spir - it fill, While I com - - mune with God.

Soli, or Semi-Chorus. Coro. Cres. *m*

LUTZEN. C. M.

With animated expression.

Attributed to LUTHER.

1. Come, Ho - ly Ghost, in - spire our songs With thine im - mor - tal flame; En - large our hearts, un-loose our tongues, To praise the Sa - viour's name.
2. How great the rich - es of his grace! He left his throne a - bove; And swift, to save our ru - ined race, He flew, on wings of love.

f

HENRY. C. M.

Slowly, with seriousness.

J. O. C.

3. Let this vain world en - gage no more: Be - hold the ope - ning tomb; It bids us seize the pres - ent hour: To - mor - row death may come.
4. O, let us fly— to Je - sus fly, Whose powerful arm can save; Then shall our hopes as - cend on high, And tri - umph o'er the grave.
5. Great God, thy sov-ereign grace im - part, With clean-sing, heal - ing power; This on - ly can pre - pare the heart For death's sur - pri - sing hour.

m

LADRONE. C. M.

Medium time.

Tenors.

1. And will the Lord thus con - de - scend To vis - it sin - ful worms? Thus at the door shall mer-cy stand, In all her win - ning forms?
2. Sur - pri - sing grace! and shall my heart Un-moved and cold re - main? Has it no soft, no ten - der part? Must mer - cy plead in vain?
3. Shall Je - sus for ad - mis - sion sue, His charming voice un - heard? And shall my heart, his right - ful due, Re - main for - ev - er barred?
4. Dear Lord, ex - ert thy conquering grace; Thy migh-ty power dis - play: One beam of glo - ry from thy face Can melt my sin a - way.

Soli. Coro.

Bases.

CAMBRIDGE. C. M.

Slightly faster than medium. Distinct. Dr. RANDALL.

1. What shall I ren - der to my God For all his kind-ness shown? My feet shall vis - it thine abode, My songs address thy throne, My songs address thy throne. My songs address thy throne.
3. How much is mer - cy thy delight, Thou ev - er - bles - sed God! How dear thy ser - vants in thy sight, How precious is their blood, How precious is their blood, How precious is their blood.
4. How hap-py all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de-vote to thee, Lord, I de - vote to thee, Lord, I de-vote to thee.
5. Now I am thine—for - ev-er thine, Nor shall my pur-pose move; Thy hand has loosed my bonds of pain, And bound me with thy love, And bound me with thy love, And bound me with thy love.

f *mf* *f* Soli or Coro. Coro. *f*

Solo or Coro.

CASSIOPEA. C. M.

Moderate. Gliding style.

2. In life's first dawn, my ten - der frame Was thine in - dul - gent care, Long ere I could pronounce thy name, Or breathe the youthful prayer.
3. Each roll - ing year new fa - vors brought From thine ex - haust - less store; But O! in vain my laboring thought Would count thy mercies o'er.
4. While sweet re - flec - tion through my days Thy bounteous hand would trace, Still dearer bless - ings claim my praise—The blessings of thy grace.

m *m* **Rall.**

SWANWICK. C. M.

Medium time. **Altered from LUCAS.**

1. A - rise, ye people, and a - dore, Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Confess th' almighty Lord, Con - fess th' almighty Lord.
2. Glad shouts aloud, wide echoing round, Th' as - cending God proclaim; Th' an - gelic choir respond the sound, And shake cre - ation's frame, And shake cre - ation's frame.
3. They sing of death and hell o'erthrown In that tri - umphant hour; And God ex - alts his conquering Son To his right hand of power, To his right hand of power.
4. O shout, ye peo-ple, and a - dore; Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con - fess th' almighty Lord, Con - fess th' almighty Lord.

Soli. **Coro.** *m*

The rhythmical arrangement of this tune will relieve it of the heaviness it partakes of in a uniform triple movement.

Medium time.

JULIUS. C. M.

*

1. How sweet and aw - ful is the place, With Christ within the doors, While ev - er - last - ing love dis - plays The choicest of her stores!
2. While all our hearts, and all our songs, Join to ad - mire the feast, Each of us cries, with thankful tongue, "Lord, why was I a guest?"

m Soli. Coro. Rall.

Medium time.

CHESTER. C. M.

THOS. HASTINGS.
By permission.

1. Do not I love thee, O my Lord? Be - hold my heart, and see: And turn each worthless i - dol out, That dares to ri - val thee, That dares to ri - val thee.
2. Do not I love thee from my soul? Then let me nothing love: Dead be my heart to ev - ery joy, Which thou dost not approve, Which thou dost not ap - prove.
3. Is not thy name me-lo - dious still To mine at - ten - tive ear? Doth not each pulse with pleasure beat, My Saviour's voice to hear, My Saviour's voice to hear?

m Messa di voce. Soli. Coro.

In medium time. With earnestness, but not loud. Alla Capella.

FERDINAND. C. M.

Tenor and Treble change parts alternately.

1. Lord, thou wilt hear me when I pray: I am for - ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.
2. And while I rest my wea - ry head, From care and busi - ness free, 'Tis sweet con - ver - sing on my bed, With my own heart and thee.
3. I pay this eve-ning sac - ri - fice; And when my work is done, Great God, my faith, my hope re - lies Up - on thy grace a - lone.
4. Thus, with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safe - ty keeps my days, And will my slum - bers keep.

Mezzo.

BURWELL. C. M.

Gentle and quiet manner.

1. Whom have we, Lord, in heaven but thee, And whom on earth be - side? Where else for suc - cor can we flee, Or in whose strength confide?
2. Thou art our por - tion here be - low, Our prom-ised bliss a - bove; Ne'er may our souls an ob - ject know So pre-cious as thy love.
3. When heart and flesh, O Lord, shall fail, Thou wilt our spir - its cheer; Sup - port us through life's thorn-y vale, And calm each anx - ious fear.

m

VERNON. C. M.

V. C. T.

Allegretto.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin, Nor would I dare to sin.
2. And while I rest my wea - ry head, From care and business free, 'Tis sweet conversing on my bed With my own heart and thee, With my own heart and thee.
3. I pay this eve-ning sac - ri - fice; And when my work is done, Great God, my faith, my hope relies Up - on thy grace a - lone, Up-on thy grace a - lone.
4. Thus, with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safety keeps my days, And will my slumbers keep, And will my slumbers keep.

Soli. Coro. Soli. Coro. Cres. Rall.

LEWNEL. C. M.

(Tenor and Alto keep the time in the 3d strain.) V. C. T.

Gentle and flowing style. Moderato Sostenuto.

1. O could I find, from day to day, A nearness to my God! Then should my hours glide sweet a - way While leaning on his word, While leaning on his word.
3. Blest Je - sus come, and rule my heart, And make me wholly thine, That I may never - more de - part, Nor grieve thy love di-vine, Nor grieve thy love di-vine.
4. Thus, till my last, ex - pi-ring breath, Thy goodness I'll a - dore; And when my frame dissolves in death, My soul shall love thee more, My soul shall love thee more.

Soli. Coro. *m* *mf*

BRADFORD. C. M.

Moderato. (Altered from Triple time.)

Arranged from HANDEL'S "Messiah."

1. E - ter - nal Source of joys di - vine, To thee my soul as - - pires; Oh! could I say, "The Lord is mine!" 'Tis all my soul de - sires.
2. My hope, my trust, my life, my Lord, As - sure me of thy love; Oh! speak the kind, trans - port-ing word, And bid my fears re - move.
3. Then shall my thank-ful powers re-joice, And tri - umph in my God, Till heavenly rap - ture tune my voice To spread thy praise a - broad.

mf

CAIRO. C. M.

Allegretto.

V. C. T.

1. Oh how I love thy ho - - ly law! 'Tis dai-ly my de - light: And thence my med - i - ta - tions draw Di - vine ad - vice by night.
2. My wa - king eyes pre - vent the day, To med-i - tate thy word: My soul with long - ing melts a - way, To hear thy gos - pel, Lord.
3. Thy heaven - ly words my heart en - gage, And well employ my tongue, And through my wea - ry pil - grim-age, Yield me a heaven - ly song.

m

Soli.

Coro.

VESPER. C. M. (Quartette.)

Slowly, with strictest care of expression.
(The Treble must be sung by a high, flexible voice.)

1. The sol - emn still - ness of the night, That fills the si - lent air, And all that breathes a - long the shore, In - vite to sol - emn prayer.
1. I love to steal a - while a - way From ev - ery cum-bering care; And spend the hours of set - ting day In hum - ble, grate - ful prayer.

mp

Piano, or Organ, very softly.

Solo. Let it be sung with care, and by a good voice.

RUTHFORD. C. M.

Partly from HAYDN. *

Medium time.

1. Since all the va - rying scenes of time God's watchful eye sur - veys, Oh, who so wise to choose our lot, Or to ap - point our ways!
3. Why should we doubt a Fa - ther's love, So con-stant and so kind? To his un - err - ing gra - cious will Be ev - ery wish re - signed.
4. In thy fair book of life di - vine, My God, in - scribe my name; There let it fill some hum - ble place Be - neath my Lord the Lamb!

Soli.

Coro. *m*

Choral.

LONDON. C. M.

Dr. CROFT.

1. O, praise the Lord with one con - sent, And mag - ni - fy his name; Let all the servants of the Lord His wor - thy praise pro - claim.

mf

The small notes must be sung throughout all parts, and not by any one alone of the three.

Slowly. Avoid dullness of manner.

INFINITY. C. M.

*

1. Great God! how infi - nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee, And pay their praise to thee.
3. E - ter - ni - ty, with all its years, Stands present in thy view; To thee there's nothing old appears; Great God! there's nothing new, Great God! there's nothing new.

m

Soli. Coro. Soli. Coro.

HENSLY. C. M.

Slowly; with entire simplicity.

* Subject from PALESTRINA.

1. Since all the varying scenes of time God's watchful eye sur - veys, O, who so wise to choose our lot, Or to ap - point our ways!
2. Good, when he gives, su - premely good; Nor less when he de - nies: Ev'n crosses, from his sovereign hand, Are blessings in dis - guise.
3. Why should we doubt a Father's love, So constant and so kind? To his un - err - ing, gracious will, Be ev - ery wish re - signed.
4. In thy fair book of life di - vine, My God, in - scribe my name; There let it fill some humble place Be - neath my Lord the Lamb!

m

Dim.

HUGHES. C. M.

Medium.

*

2. My hopes of heaven were firm and bright; But, since the pre - cept came With such convin - cing power and light, I find how vile I am.
3. My guilt appeared but small be - fore, Till I with ter - ror saw How per - fect, ho - ly, just, and pure Is thine e - ter - nal law.
4. Then felt my soul the hea - vy load— My sins re - vived a - gain; I had provoked a dread - ful God, And all my hopes were slain.

m

DELUSION. C. M.

Medium, with an expression of melancholy.

From the "Lute."*

1. How vain are all things here be - low, How false, and yet how fair! Each pleas - ure hath its poi - son too, And ev - cry sweet a snare.
2. The bright - est things be - low the sky, Shine with de - ceit - ful light; We should sus - pect some dan - ger nigh, Where we pos - sess de - light.
3. Our dear - est joys, our near - est friends, The partners of our blood, How they di - vide our wa-vering minds, And leave but half for God!
4. The fond - ness of a crea-ture's love, How strong it strikes the sense! 'Tis there the warm af - fec-tions move, Nor can we call them thence.

m

LEROY. C. M.

Thoughtfully.

*

5. Bow to the scep - tre of his word, Re-noun-cing ev - ery sin; Sub-mit to him, your sovereign Lord, And learn his will di - vine.
1. Sin - ners, the voice of God re - gard, His mer - cy speaks to - day; He calls you by his sovereign word From sin's de - struc-tive way.
2. Like the rough sea, that can-not rest, You live de - void of peace; A thou-sand stings within your breast De-prive your souls of ease.
3. Why will you in the crook-ed ways Of sin and fol - ly go? In pain you trav- ail all your days, To reap im - mor - tal woe!

Coro. *mf* Soli. Coro.

1st and 2d Bases.

MAJESTY. C. M. (Double.)

BILLINGS.
Altered, and newly arranged for this work.

With grandeur and sublimity. Maestoso.

Let songs of prais-es fill the sky! Be - hold th' as-cend-ed Lord his spirit from on high, And thus ful - fills his word.

Sends down his spir - it from on high, And thus - - - - ful - fills his word.

This score a little slower than the above, and very staccato. Also in exact time, with a strong accent.

Come, Ho - ly Spir - it, from a - bove, With thy ce - les - tial fire; Oh come, with ho - ly zeal and love Each heart and tongue in - spire.

Mezzo voce.

Cres. - - - - - m

Cres. - - - - - - - -

PEACE. C. M.

Slowly. Steady and calm expression.

1. There is an hour of hal-lowed peace For those with cares op - pressed, When sighs and sor-rowing tears shall cease, And all be hushed to rest.
2. 'Tis then the soul is freed from fears And doubts which here an - noy; Then they that oft had sown in tears Shall reap a - gain in joy.
3. There is a home of sweet re - pose, Where storms as - sail no more; The stream of end - less pleas-ure flows On that ce - les - tial shore.
4. There pu - ri - ty with love ap - pears, And bliss with - out al - loy; There they that oft had sown in tears Shall reap a - gain in joy.

m

SUFFIELD. C. M.

Moderato. Sing the ♩s Staccato.

Do not hurry the time in the fourth strain.

V. C. T.

1. Come, Holy Spirit, heavenly Dove, With all thy quickening powers, Kin-dle a flame of sa-cred love In these cold hearts of ours, In these cold hearts of ours.
2. Look! how we grovel here below, Fond of these tri - fling toys! Our souls can neither fly nor go To reach e - ter-nal joys, To reach e-ter - nal joys.

Soli. Coro. Soli. Ritard. Coro. *p*

Medium time. Gently.

ALCYONE. C. M.

*

2. Say, does my heart unchanged re - main? Or is it formed a - new? What is the rule by which I walk? The ob - ject I pur - sue?
3. Cause me, O God of truth and grace, My re - al state to know! If I am wrong, O, set me right! If right, pre - serve me so!

m

BRATTLE STREET. C. M.

Medium time.

Abridged from PLEYEL.

1. While thee I seek, pro - tect - ing Power! Be my vain wishes stilled; And may this con - se - cra - ted hour With bet - ter hopes be filled.
2. Thy love the power of thought bestowed; To thee my thoughts would soar; Thy mer - cy o'er my life has flowed; That mer - cy I a - dore.
3. In each e - vent of life, how clear Thy ru - ling hand I see! Each blessing to my soul most dear, Be - cause con - ferred by thee.
4. In ev - ery joy that crowns my days, In ev - ery pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.
5. When gladness wings my favored hour, Thy love my thoughts shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will.
6. My lift - ed eye, with - out a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

m *mf*

Gently; with distinctness and simplicity.

ENSWORTH. C. M.

4. To thee my trembling spir - it flies, With sin and grief oppressed; Thy gen - tle voice dis-pels my fears, And lulls my cares to rest.
1. To thee, my Shepherd, and my Lord, A grateful song I'll raise; O! let the feeblest of thy flock At - tempt to speak thy praise.
2. But how shall mortal tongue ex - press A subject so di - vine? Do jus - tice to so vast a theme, Or praise a love like thine?
3. My life, my joy, my hope, I owe To this a - ma - zing love; Ten thousand thousand comforts here, And no - - - bler bliss a - bove.

m Soli. Coro. *m*

Medium. (Triplets make even.)

DEMMING. C. M.

V. C. T.

3. Our faith shall look through ev - ery tear, And view thy smi - ling face; And hope, a - mid our sighs, shall tune An an - them to thy grace.

m

WILMINGTON. C. M.

Anonymous.
(Altered and arranged entirely anew.)

Faster than Medium.

See Israel's gen - - tle Shepherd stands, With all - en - ga - ging charms; Hark! how he calls his ten - der lambs, And folds them in his arms.

mf Soli. Coro.

HOADLY. C. M.

Moderato.

1. O Lord! my best de - sires ful - fil, And help me to re - sign Life, health, and comfort, to thy will, And make thy pleas-ure mine.
2. Why should I shrink at thy command, Whose love for - bids my fears? Or tremble at the gracious hand That wipes a - way my tears?

m Soli. Coro. *f*

Devozione. (Speak the words quite short in the first two strains)

GUILFORD. C. M.

1. Lord! when we bend be - fore thy throne, And our con - fes - sions pour, O, may we feel the sins we own, And hate what we de - plore.
2. Our con - trite spir - its pity - ing see; True pen - i - tence im - part; And let a heal - ing ray from thee Beam hope on ev - ery heart.

mp *m*

In choral style. Moderato.

STEPHENS. C. M.

Rev. WM. JONES.

1. Great Shepherd of thy peo - ple, hear! Thy pres - ence now dis - play; We kneel with - in thy house of prayer,— O! give us hearts to pray.
3. Help us, with ho - ly fear and joy, To kneel be - fore thy face; O, make us, creatures of thy power, The chil - dren of thy grace.

m

Soli. Coro.

Variable time, from Moderate to Allegretto.

MEDFIELD. C. M.

MATHER.

1. My shep-herd will sup - ply my need, Je - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream.
2. He brings my wan-dering spir - it back, When I for - sake his ways; And leads me, for his mer - cy's sake, In paths of truth and grace.

mf *m* *mf* *f*

MEDITERRANEAN. C. M.

V. C. T.

Choral.

1. When, as re - turns this sol-emn day, Man comes to meet his God, What rites, what honors shall he pay? How spread his name a - broad?
2. From mar-ble domes and gilded spires, Shall clouds of in - cense rise? And gems, and gold, and gar-lands deck The cost-ly sac - ri - fice?
3. Vain, sin - ful man! cre - a - tion's Lord Thy of-ferings well may spare; But give thy heart—and thou shalt find Thy God will hear thy prayer.

With life.

DEVIZES. C. M.

1. Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.
3. Je - sus is wor - thy to re - ceive Hon-or and power di-vine; And blessings, more than we can give, Be, Lord, for-ev - er thine, Be, Lord, for - ev - er thine.

f Soli. Coro. *f*

In moderate and exact time. Staccato, and avoid a drawling manner.

JUNIATA. C. M. (FUGATA.)

V. C. T.

Oh! for a closer walk with God, A calm and heavenly frame— A light to shine upon the road That leads me to the Lamb, - - - - That leads me to the Lamb.

Soli. Coro. *f*

A calm and heavenly frame, A light to shine upon the road - - - - - - - - That leads me to the Lamb.

Soli. Coro. *f*

A calm and heavenly frame. - - - - - - - That leads me to the Lamb. - - - - -

CELESTINA. C. M. Double. (Quartette.)

V. C. T.

In an easy, flowing style. Sempre, Messa di voce.

1. There is a star more mild - ly bright, More dear to vir - tue's eye Than all the glit - t'ring orbs of light, That gem the eve - ning sky;
2. But ne'er shall nar - row big - ot zeal In - vite its splen - dor forth, Nor slaves to vice and fol - ly feel Its sweet-ness or its worth.
3. Ye who but raise the sup - pliant eye, In our Re - deem - er's name, To you his grace is ev - er nigh, And you this hope may claim;

Its cheer - ing lus - tre gilds the gloom, When life's frail bands are riven; And shows be - yond the peace - ful tomb The hope of joy in heaven.
But ye, who all life's de - vious ways, Im - prove the mer - cy given; For you shall glow with bright - er ray, The star of hope in heaven.
Then while on life's tem - pest - uous sea By ad - verse waves we're driven; May hope and faith ex - ult - ing see, The star of bliss in heaven.

mf

Cres.

Slowly, in expression as the name implies.

SERENITY. C. M. (Trio.)

V. C. T.
Words by W. B. O. PEABODY,
Late of Springfield, Mass.

1. Be - hold the west - ern eve - ning light! It melts in deep'ning gloom; So calm - ly Chris - tians sink a - way, De - scend - ing to the tomb.
2. The winds breathe low; the withering leaf Scarce whispers from the tree; So gen - tly flows the part - ing breath, When good men cease to be.

(Sing small notes to 2d, 3d and 4th verses.)

3. How beau - ti - ful on all the hills The crim - son light is shed! 'Tis like the peace the Chris - tian gives, To mourn - ers round his bed.
4. How mild - ly on the wan-dering cloud, The sun - set beam is cast! 'Tis like the mem - ory left be - hind, When loved ones breathe their last.

With earnestness.

SIRIUS. C. M.

V. C. T.

1. Teach me the meas-ure of my days, Thou Ma - ker of my frame: I would sur - vey life's nar - row space, And learn how frail I am.
2. A span is all that we can boast, How short the fleet - ing time! Man is but van - i - ty and dust, In all his flow - er and prime.
3. What can I wish, or wait for then, From crea-tures, earth and dust? They make our ex - pec - ta - tions vain, And dis - ap - point our trust.

m

BOUDOIR. C. M. (Trio.)

Medium. With care and expression.

*Arranged from VERDI.

p Dim.

Lord, I be - lieve a rest re - mains To all thy peo - ple known; A rest where pure en - joy - ment reigns, And thou art loved a - lone.

Alto.

p Dim.

Treble.

p Dim.

NEWELL. C. M.

V. C. T.

Rather slowly, and with great care and delicacy.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the eve - ning shades prevailed, His love was all my song.
3. In prayer my soul drew near the Lord, And saw his glo - ry shine; And when I read his ho - ly word, I called each prom - ise mine.

m *mf* *p*

Medium.

AMADIS. C. M.

1. 'Twas in the watch - es of the night, I thought up - on thy power; I kept thy love - ly face in sight, A - mid the dark - est hour.
2. While I lay rest - ing on my bed, My soul a - rose on high; My God, my life, my hope, I said, Bring thy sal - va - tion nigh.
3. I strive to mount thy ho - ly hill, I walk the heaven-ly road; Thy glo - ries all my spir - it fill While I com-mune with God.

m *m* *mf* Dim.

Octaves.

Allegretto. (Not Allegro.)

PLUTARCH. C. M.

V. C. T.

1. Ear - ly, my God, without de-lay, I haste to seek thy face; My thirsty spirit faints away, Without thy cheering grace, With-out thy cheering grace.
3. I've seen thy glory and thy power Through all thy temple shine; My God, repeat that heavenly hour, That vis-ion so di - vine, That vis - ion so di - vine.

mf *m* Soli. *mf* Coro. Dim.

BUCKINGHAM. C. M.

Gentle and flowing style.

(Transpose, if preferred, to Ab.)

V. C. T.

1. Great Father of each per - fect gift, Behold thy ser - vants wait; With longing eyes, and lift - ed hands, We flock a - - round thy gate.
2. O, shed a - broad that roy - al gift, Thy Spir - it from a - bove, To bless our eyes with sa - cred light, And fire our hearts with love.
3. Blest earnest of e - ter - nal joy, Declare our sins for - given; And bear, with en - er - gy di - vine, Our rap - tured thoughts to heaven.

m

JAZER. C. M.

WM. B. BRADBURY.
From the "New York Choralist."
By permission

Medium time. Legato.

1. O for that ten - der - ness of heart, Which bows be - fore the Lord! That owns how just and good thou art, And trem - bles at thy word!
2. O for those hum - ble, con - trite tears, Which from re - pentance flow! That sense of guilt, which trembling fears The long - sus - pended blow!
3. Sa - viour, to me in pit - y give For sin the deep dis - tress, The pledge thou wilt at last re - ceive, And bid me die in peace.
4. O, fill my soul with faith and love, And strength to do thy will; Raise my de - sires and hopes a - bove,— Thy - self to me re - veal.

m

Cres.

PARMA. C. M.

Quite fast.

Anonymous.
Abridged from the original.

1. Be - hold the glo - ries of the Lamb, A - mid his Fa - ther's throne; Pre - pare new honors for his name, And songs be - fore un - known.
3. Those are the prayers of all the saints, And these the hymns they raise; Je - sus is kind to our com - plaints, He loves to hear our praise.

Soli. Coro.

2. Let el - ders worship at his feet, The church a - dore a - round, With vi - als full of o - dors sweet, And harps of sweeter sound, And harps of sweeter sound.
4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, And we shall reign with thee, And we shall reign with thee.

mp Soli. *mf* Coro. *f*

Slightly faster than medium. (See tune Gibson.)

DRUMMOND. C. M.

V. C. T.

1. What glo - ry gilds the sa - cred page, Ma - jes - tic, like the sun: It gives a light to ev - ery age; It gives—but bor - rows none.
2. The power that gave it still sup-plies The gra-cious light and heat; Its truths up - on the na - tions rise; They rise— but nev - er set.
3. Let ev - er - last-ing thanks be thine, For such a bright dis-play, As makes a world of dark-ness shine With beams of heaven - ly day.

Solo, Tenor or Treble, first two lines.

Coro.

Ritard.

Precisely in Medium time.

HILLSBOROUGH. C. M.*

V. C. T.

1. Why did the na - tions join to slay The Lord's an - oin - ted Son? Why did they cast his laws a - way, And tread his Gos - pel down?
2. The Lord who sits a - bove the skies, De - rides their rage be - low; He speaks, with vengeance in his eyes, And strikes their spir - its through.
3. "I call him my e - ter - nal Son, And raise him from the dead; I make my ho - ly hill his throne, And wide his king - dom spread."

mf

* Note to leaders of choirs.—This tune admits of the plainest articulation possible, for the discipline of a choir in this important department of vocal execution. See that the ♪ths are sung short and lightly.

Medium.

ST. MARTINS. C. M.

1. E - ter - nal Source of ev - ery joy, To thee my soul as - pires; Oh, could I say, "The Lord is mine," 'Tis all my soul de - sires.

m Soli. Coro. *f*

MEAR. C. M. (FUGATA.)

With animation, but not too fast.

Anonymous.

1. Oh, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day!"
2. At Sa - lem's courts we must ap - pear, With our as - sem-bled powers, In strong and beau - teous or - der ranged Like her u - ni - ted towers.

f

The peculiarity of the present arrangement of this piece is, that in the third and fourth strains some one part has two eighths to a beat. Melodies do not often admit of such harmonic construction. This, in contrast with "Mear" as generally known, will give it quite a new character.

MORLEY. C. M.

From a Spanish melody,

With seriousness.

1. With tears of an - guish I la - ment, Be-fore thy feet, my God, - - My pas-sion, pride, and dis - con - tent, And vile in - grat - i - tude.

3. How long, dear Saviour, shall I feel These struggles in my breast? - - When wilt thou bow my stub-born will, And give my con-science rest?

(OLD) MARTYRS. C. M.

Anonymous.

With seriousness.

2. The year rolls round, and steals a - way The breath that first it gave; Whate'er we do, wher - e'er we be, We're has-tening to the grave.

m

The melody of this tune is doubtless unsurpassed even by that of "Old Hundred."

WOODLAND. C. M.

Medium, with expression.

N. D. GOULD.
By permission.

1. O could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, To those bright worlds beyond the sky, Which sorrow ne'er invades!
2. There, joys unseen by mor-tal eyes, Or reason's fee-ble ray, In ev - er-blooming prospect rise, In ev - er-blooming prospect rise, Ex-posed to no de - cay.
3. Lord, send a beam of light divine, To guide our upward aim! With one re - vi - ving look of thine, With one re-vi - ving look of thine, Our languid hearts inflame.
4. Oh then, on faith's sublimest wing, Our ardent souls shall rise, To those bright scenes where pleasures spring, To those bright scenes where pleasures spring, Immortal in the skies.

m

Soli.

Coro.

p

Inst.

ELTHAM. C. M.

With expression.

V. C. T.

1. Dear - est of all the names a - bove, My Sa- viour, and my God, Who can re - sist thy heaven-ly love, Or tri - fle with thy blood?
2. 'Tis by the mer - its of thy death, The Fa - ther smiles a - gain; 'Tis by thine in - ter - ce - ding breath, The Spir - it dwells with men.

Soli or semi-Coro.

Coro.

Faster than Medium, but softly and gentle.

SULDEN. C. M.

Theme from BALFE.

1. I love to steal a - while a - way From ev - ery cumbering care; And spend the hours of set - ting day In hum - ble, grate - ful prayer.
2. I love in sol - i - tude to shed The pen - i - ten - tial tear; And all his prom - i - ses to plead, When none but God is near.
3. I love to think on mer - cies past, And fu - ture good im - plore; My cares and sor - rows, all to cast On him whom I a - dore.

Solo. Coro. Cres. Accel. - - - - - - - - - Rit. A tempo.

Rather slower than Medium.

INGLETON. C. M.

1. Christ and his cross are all our theme: The mysteries that we speak Are scan - dal in the Jews' es - teem, And fol - ly to the Greek.

m m

Serioso.

SUTTON. C. M.

1. All ye, who feel distressed for sin, And fear e - ter - nal woe, You Christ in - vites to en - ter in— This hour to Je - sus go.
2. He, by his owu al - mighty word, Will all your fears re - move; For ev - ery wound his precious blood A sovereign balm shall prove.

mp

Gentle, flowing style.

COMSTOCK. C. M.

*

1. How con - de - scending, and how kind Was God's e - ter - nal Son! Our mi-ery reached his heavenly mind, And pit - y brought him down.
2. This was com - pas-sion like a God, That when the Sa - viour knew The price of par - don was his blood, His pit - y ne'er with - drew.

m

Soli. Coro.

Rather fast, the ♪ths Staccato.

COVIL. C. M.

*

1. Thou dear Re-deem-er, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charm - ing name, Nor half so dear can be.
2. Oh may we ev - er hear thy voice! In mer - cy to us speak! In thee, O Lord, let us re - joice, And thy sal - va - tion seek.
3. Je - sus shall ev - er be our theme, While in this world we stay; We'll sing of Je - sus' love - ly name, When all things else de - cay.

m

CAPIRUN. C. M.

Rather fast.

*

1. The Saviour calls—let ev - ery ear At - tend the heavenly sound; Ye doubting souls, dis - miss your fear; Hope smiles re - vi - ving round.

mf

ESTICE. C. M.

Not too fast.

3. The Spirit, like some heavenly wind, Blows on the sons of flesh, New-models all the carnal mind, And forms the man a - fresh, And forms the man a - fresh.
4. Our quickened souls awake and rise From their long sleep of death; On heavenly things we fix our eyes, And praise employs our breath, And praise em - ploys our breath.

mf Cres. - - - - - - - - - Soli. Coro. *m*

WRENTHAM. C. M.

Plain and simple.

1. Sin - ners, be - hold the Lamb of God, Who takes a - way our guilt; Look to th'a - to - ning pre-cious blood, That for our sins he spilt.
2. Sin - ners, to Je - sus now draw near, In - vi - ted by his word; The chief of sin - ners need not fear; Be - hold the Lamb of God.

Coro. *m* *mp* *m* *m*

Medium time. (D♯ or D♭.)

REON. C. M.

*

1. Fa - ther of mer-cies, in thy word What end - less glo - ry shines! For - ev - er be thy name a-dored For these ce - les - tial lines!
2. Here may the wretched sons of want Ex-haust - less rich - es find; Rich - es, a - bove what earth can grant, And last- ing as the mind.
3. Here springs of conso - la - tion rise To cheer the faint - ing mind; And thirs - ty souls re - ceive sup-plies, And sweet re - fresh - ment find.

m — Cres. — *m* — *mf*

Base, do not sing the down beat dotted.

HOLLISTER. C. M.

V. C. T.

With pathos, speaking the words quite short.

2. Once they were mourning here be - low, And wet their couch with tears; They wrestled hard, as we do now, With sins, and doubts, and fears.

By four voices. — Cres. - - - - - — Cres. - - - - -

Do not dwell upon the first ootes of the several strains, but touch them lightly. Sing with great care and precision of tone and expression.

HANSON. C. M.

Medium. Bold and triumphant. Staccato.

1. Lo, what a glo-rious cor - ner stone The builders did re - fuse! Yet God hath built his church there-on, In spite of en - vious Jews.
2. Great God, the work is all di - vine, The wonder of our eyes! This is the day that proves it thine, This day did Je - sus rise.
3. Sin-ners re-joice—and saints, be glad; The Saviour's name be blest; Let end-less hon-ors on his head With joy and glo - ry rest.

f

PLEIADES. C. M.

Calmly. *

3. Pre-serve me safe from ev - ery sin, Through my re - main-ing days; And let each vir-tue in me shine To my Re - deem-er's praise.
4. Let live - ly hope my soul in - spire, Let warm af - fec-tions rise; And may I wait with strong desire To mount a - bove the skies.

m **Cres.** **Dim.**

With life and expression, though rather slow.

BROOKFIELD. C. M.

*Partly from BELLINI.

1. How far be - yond our mor - tal sight The Lord of glo - ry dwells! A veil of in - ter - po - sing night His ra - diant face con - ceals.
2. O, could my long - ing spir - it rise On strong, im - mor - tal wing, And reach thy pal - ace in the skies, My Sa - viour and my King!

Soli. *f* Coro.

(E. D.) TIFFANY. C. M.

Allegretto. Messa di voce.

(If convenient, change the key of this tune to Db.)

V. C. T.

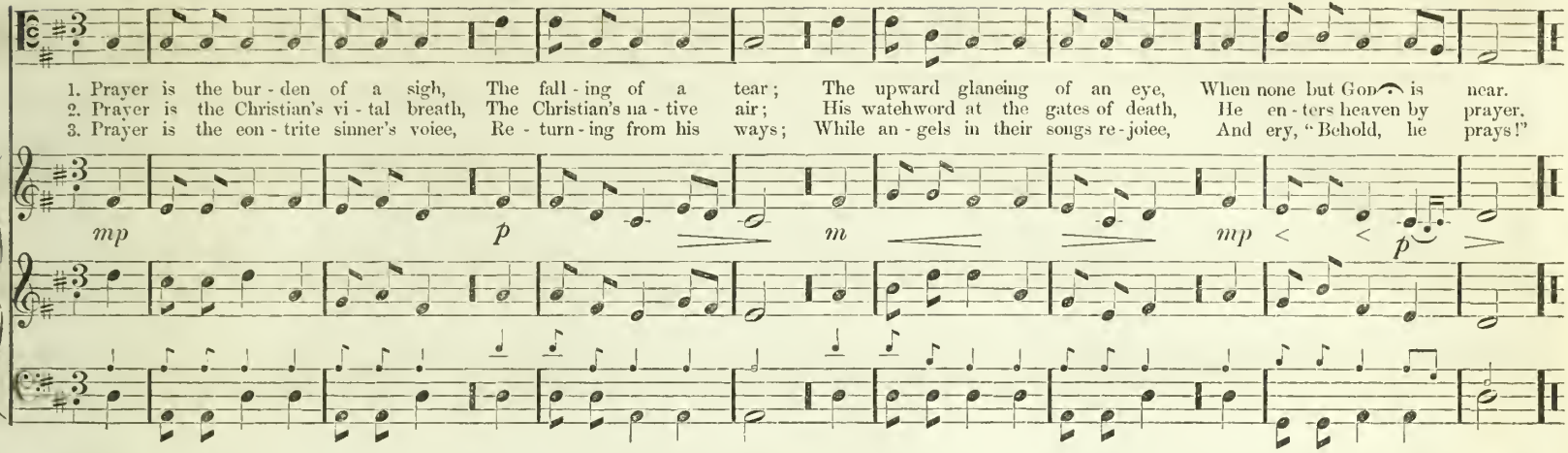
1. When languor and dis - ease in - vade This trembling house of clay, 'Tis sweet to look be - yond my pain, And long to fly a - way:—
2. Sweet to look in - ward, and at - tend The whispers of his love; Sweet to look up - ward, to the place Where Je - sus pleads a - bove:—
3. Sweet to look back, and see my name In life's fair book set down; Sweet to look for - ward, and be - hold E - ter - nal joys my own.

m *p* *mf* Cres. *f* Dim.

Supplicatory. Gentle and subdued. Plain articulation.

ELTON. C. M.

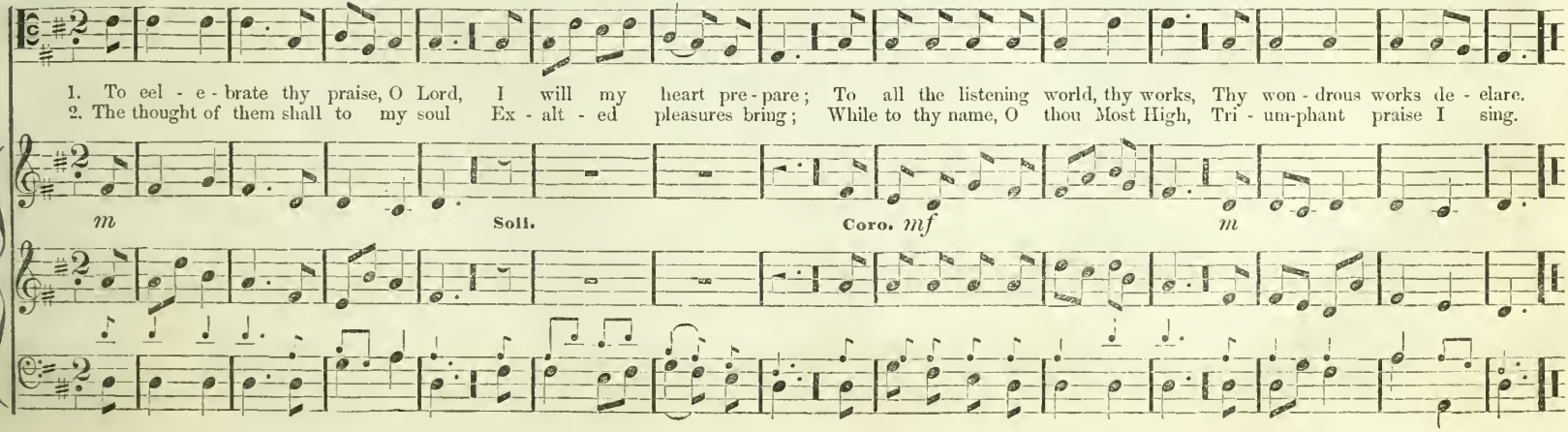
V. C. T.
Words by MONTGOMERY.



Medium time.

OLNEY. C. M.

*



BARNARD. C. M. (Trio and Chorus.)

V. C. T.

Medium, with all possible emotion. Portamento di voce.

Soli.

May end here if preferred.

1. Be - hold what pity touched the heart Of God's e - ter-nal Son; Descending from the heavenly court, He left his Father's throne, Descending from the heavenly court, He left his Father's throne.
2. His liv ing power, and dying love, Redeemed unhap-py man, And raised the ruins of our race, To life and God a - gain, And raised the ru-ins of our race, To life and God a - gain.

Soli.

Coro. *f* Ritard.

Trio part must be sung by good voices, and the words must be felt, or the character of the tune will not be perceived.

Soli.

AUBURN. C. M.

V. C. T.

Slowly, with delicate and pathetic expression.

1. When trouble fills my soul with grief, Oh hide not, Lord, thy face; For I can hope for no re-lief, Un - aid - ed by thy grace, Un - aid - ed by thy grace.
2. Our fathers, trusting in thy word, Re - posed their hope in thee; In thee protection found, O Lord, And life and lib - er - ty, And life and lib - er - ty.
5. To all the world will I declare The greatness of thy name; As-sembled saints my voice shall hear, As I thy praise pro-claim, As I thy praise proclaim.

m Soli. Coro. *m* Soli. Coro. *m*

CEYLON. C. M.

Moderato.

1. And can mine eyes, with-out a tear, A weeping Saviour see? Shall I not weep his groans to hear, Who groaned and died for me?
2. Blest Je-sus! let those tears of thine Sub-due each stubborn foe; Come, fill my heart with love di-vine, And bid my sorrows flow.

Soli. Two voices to a part. Coro. *m*

ELLISON. C. M.

V. C. T.

Faster than Medium.

1. Do not I love thee, O my Lord? Be-hold my heart and see: And turn each worthless i-dol out, That dares to ri-val thee.
2. Do not I love thee from my soul? Then let me noth-ing love: Dead be my heart to ev-ery joy Which thou dost not ap-prove.
3. Is not thy name me-lo-dious still To mine at-ten-tive ear? Doth not each pulse with pleasure beat My Saviour's voice to hear?

Soli. Coro. *f*

ADORATION. C. M. (RESPONSIVE.)

V. C. T.

Moderato Grazioso.

1. Fa-ther of mercies, in thy word What end - less glo - ry shines! For-ev - er be thy name a - dored, For these ce-les - tial lines!
3. Here springs of con-so - la-tion rise, To cheer the faint - ing mind; And thirst - y souls re - ceive sup - plies, And sweet re - fresh-ment find.

mp

BALERMA. C. M.

Allegretto. Messa di voce.

O, hap-py is the man, who hears In - struction's warn - ing voice; And who, ce - les - tial wisdom, makes His ear - ly, on - ly choice.

PULKOVA. C. M.

Close, gliding style. (Give it its true character.)

1. There's not a star whose twink-ling light Il - lumes the dis - tant earth, And cheers the sol - emn gloom of night, But good - ness gave it birth.
2. There's not a cloud whose dews dis - till Up - on the parch - ing clod, And clothe with ver - dure vale and hill, That is not sent by God.
3. There's not a place in earth's vast round, In o - cean deep, or air, Where skill and wis - dom are not found; For God is ev - ery-where.
4. A-round, be - neath, be - low, a - bove, Wher - ev - er space ex - tends, There Heaven dis - plays its bound - less love, And power with goodness blends.

Soli. **Coro.** *m*

VOLINDA. C. M.

Rather slowly, with expression.

Tenors. V. C. T.

p

1. Dear Lord, and will thy pardoning love Em-brace a wretch so vile? Wilt thou my load of guilt re-move, And bless me with thy smile?
4. Be thou my shield, be thou my sun, Oh guide me all my days, And let my feet with joy still run In thy de - light - ful ways.

m

Soli. < < > < > **Coro.** *f*

p *m*

GLOVER. C. M.

Medium time.

5. The beams of noon, the midnight hour, Are both alike to thee: Oh may I ne'er provoke that power, From which I cannot flee, From which I can - not flee.
3. If, winged with beams of morning light, I fly beyond the west; Thy hand, which must support my flight, Would soon betray my rest, Would soon betray my rest.

mf *m* *m* Soli. Coro.

BROWNELL. C. M.

Slowly. V. C. T.

1. And will the Lord thus condescend To vis - it sin - ful worms? Thus at the door shall mercy stand, In all her winning forms? In all her win - ning forms?
3. Shall Je-sus for admission sue, His charming voice unheard? And shall my heart, his rightful due, Remain forever barred? Re - main for - ev - er barred?
4. Dear Lord, exert thy conquering grace; Thy mighty power display: One beam of glory from thy face Can melt my sin away, Can melt my sin a - way.

m *mp* *m* *mf* *m* (Steady time Alto and Tenor.)

Medium movement.

SPRINGFIELD. C. M.

(Be careful to keep the time correctly in the second measure of the third strain.)

1. I wait-ed meekly for the Lord, He bowed to hear my cry; He saw me rest-ing on his word, And brought sal-va-tion nigh.
3. I'll spread his works of grace a-broad,— The saints with joy shall hear, And sin-ners learn to make my God Their on-ly hope and fear.

Soli or Semi-Coro.

Coro.

Cantabile.

VILNA. C. M.

*

1. How pre-cious is the book di-vine, By in-spi-ra-tion given! Bright as a lamp, its doc-trines shine, To guide our souls to heaven.
2. It sweet-ly cheers our drooping hearts, In this dark vale of tears; Life, light, and joy, it still im-parts, And quells our ri-sing fears.
3. This lamp, through all the te-dious night Of life, shall guide our way, Till we be-hold the clear-er light Of an e-ter-nal day.

BLOSSOM. C. M.

With serenity and pathos.

Arranged from a * Melody by CLIFTON.

1. Dear Ref - uge of my wea - ry soul, On thee, when sor - rows rise, On thee, when waves of trouble roll, My faint - ing hope re - lies.
2. To thee I tell each ri - sing grief, For thou a - lone canst heal; Thy word can bring a sweet re - lief For ev - ery pain I feel.
5. Thy mer - cy - seat is o - pen still; Here let my soul re - treat; With humble hope at - tend thy will, And wait be - neath thy feet.

m

GALENA. C. M.

V. C. T.

Faster than Medium.

1. If hu - man kindness meets re - turn, And owns the grate - ful tie; If tender thoughts within us burn, To feel a friend is nigh,—
2. O, shall not warmer ae - cents tell The grat - i - tude we owe To him who died, our fears to quell, And save from death and woe!
3. While yet in an - guish he sur - veyed Those pangs he would not flee, What love his la - test words dis - played— "Meet, and re - member me!"

Soli to the third strain.

Coro.

f

Allegretto Risoluto. In exact time.

CLEARFIELD. C. M.

* T. CLARK.
Arranged expressly for this work.

Oh for a shout of sa - cred joy To God, the sov-ereign King! Let ev - ery land their tongues employ, And hymns of tri - umph sing.

Soli.

Let every land their tongues employ, And hymns of tri - umph sing.

Let ev- ery land their tongues employ, And hymns of triumph sing, - - - - And hymns of tri - umph sing, And hymns of tri - umph sing.

Let And hymns. And hymns

Let every land their tongues employ, And hymns of triumph sing.

COLORADO. C. M.

Light and airy, quite fast.

Arranged from HAYDN.

1. When ver-dure clothes the fertile vale, And blossoms deck the spray; And fragrance breathes in every gale, How sweet the vernal day! How sweet the vernal day!
2. Hark! how the feathered warblers sing! 'Tis nature's cheerful voice; Soft mu-sic hails the love-ly spring, And woods and fields rejoice, And woods and fields rejoice.
3. O God of na-ture, and of grace, Thy heavenly gifts impart; Then shall my med-i ta-tion trace Spring, blooming in my heart, Spring, blooming in my heart.

m *mp* *f* (Short pause.) Ritard.

ALBREE. C. M.

Slow and distinct. (Alla Capella.)

1. How helpless guilt-y na-ture lies, Un-conscious of her load! The heart unchanged can nev-er rise To hap-pi-ness and God.
2. Can aught be-neath a power di-vine The stub-born will sub-due? 'Tis thine, e-ter-nal Spir-it, thine, To form the heart a-new.

m *mp* *m*

Slightly faster than Medium.

DELAVAN. C. M.

1. To our Redeemer's glorious name A - wake the sacred song! O, may his love—immortal flame! Tune every heart and tongue, Tune every heart and tongue.
4. O, may the sweet, the blissful theme, Fill every heart and tongue, Till strangers love thy charming name, And join the sacred song, And join the sa - - - - cred song.

mf *f*

Medium; the 8ths staccato.

ANSON. C. M.

1. O, what amazing words of grace Are in the gospel found! Suit - ed to ev-ery sinner's case, Who knows the joyful sound, Who knows the joyful sound.
3. Come, then, with all your wants and wounds, Your every burden bring! Here love, un - changing love abounds, A deep, celestial spring! A deep, ee - les-tial spring!
4. Who - ev - er will—O gracious word! Shall of this stream partake; Come, thirsty souls, and bless the Lord, And drink for Jesus' sake! And drink for Jesus' sake!

mf Soli. Coro.

ELMORE C. M.

V. C. T.

Medium. (Serioso.)

1. As o'er the past my memory strays, Why heaves the se - cret sigh? 'Tis that I mourn de - part - ed days, Still un - pre - pared to die.
2. The world, and world-ly things be-loved, My anxious thoughts em - ployed; And time, un - hal-lowed, un - improved, Pre - sents a fear - ful void.
3. Yet, ho - ly Fa - ther, wild de - spair Chase from my laboring breast: Thy grace it is which prompts the prayer; That grace can do the rest.
4. My life's brief remnant all be thine; And when thy sure de - cree Bids me this fleet - ing breath re - sign, O, speed my soul to thee.

CLARENDON. C. M.

TUCKER.

Allegretto.

1. What shall I render to my God For all his kindness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.
3. How much is mer - cy thy de - light, Thou ev - er - bless - ed God! How dear thy servants in thy sight! How pre - cious is their blood!
4. How hap - py all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - vote to thee.

Semplice.

BOURNE. C. M.

Borrowed theme.

2. Like the rough sea, that can-not rest, You live de - void of peace; A thousand stings with-in your breast, De - prive your souls of ease.
5. Bow to the scep - tre of his word, Re - nouncing ev - ery sin; Sub - mit to him, your sovereign Lord, And learn his will di - vine.
6. His love exceeds your highest thoughts; He par-dons like a God, He will for - give your numerous faults Through our Re-deem - er's blood.

m

Dim.

Slow and subdued. Cantabile.

BERMUDA. C. M.

1. Oh, that I knew the se - cret place Where I might find my God! I'd spread my wants be - fore his face, And pour my woes a - broad.
2. I'd tell him how my sins a - rise, What sor-rows I sus - tain; How grace de - cays, and com - fort dies, And leaves my heart in pain.
3. He knows what ar - gu - ments I'd take To wres-tle with my God— I'd plead for his own mer - cy's sake— I'd plead my Sa - viour's blood.

m Cres. *mf*

Allegretto. Messa di voce.

CRAWFORD. C. M.

LOWELL MASON.
From the "Choir," by permission.

1. There is a house not made with hands, E - ter - nal, and on high; And here my spirit wait-ing stands, Till God shall bid it fly, Till God shall bid it fly.
2. 'Tis he, by his al - migh-ty grace, That forms thee fit for heaven; And, as an ear-nest of the place, Has his own spir - it given, Has his own spir - it given.
3. We walk by faith of joys to come; Faith lives up - on his word; But while the body is our home, We're absent from the Lord, We're ab - sent from the Lord.

m (Sung throughout in the swell tone.) Cres. - - - - - - - - - - *m* Soli. - - - - - Coro.

GENEVA. C. M.

In medium time, with cheerful expression.

JOHN COLE, Baltimore.

When all thy mercies, O my God, Transported with the view I'm lost

When all thy mer-cies, O my God, My ri - sing soul surveys, Trans-port - ed with the view, I'm lost In won - der, love, and praise.

When all thy mercies, O my God, Transported with the view, I'm lost

ABINGTON. C. M.

V. C. T.

Allegretto.

1. A - gain our earth-ly cares we leave, And to thy courts re - pair; A-gain with joy-ful feet we come, To meet our Sa - viour here.
2. With - in these walls let ho - ly peace, And love, and con - cord dwell: Here give the trou-bled con - science ease, The wound-ed spir - it heal.
3. The feel - ing heart, the melting eye, The humble mind be - stow; And shine up - on us from on high, To make our gra - ces grow.

m

Soli.

Coro.

SUMNER. C. M. (Quartette, or Semi-Chorus.)

V. C. T.

Flowing style, counting three beats to a measure. Moderato.

1. Oh how I love thy ho-ly law! 'Tis dai-ly my de - light: And thence my meditations draw Di - vine ad-vice by night, Di - vine advice by night.
2. My waking eyes prevent the day, To med-i-tate thy word: My soul with longing melts a-way, To hear thy gos-pel, Lord, To hear thy gospel, Lord.

Rather fast.

TIERNAN. C. M. Double.

Irish Melody.

1. O, speed thee, Christian, on thy way, And to thy ar - mor cling; With gird - ed loins the call o - bey That grace and mer - cy bring.
4. The glow-ing lamp of prayer will light Thee on thy anx - ious road; 'T will keep the goal of heaven in sight, And guide thee to thy God.

m

2. There is a bat - tle to be fought, An up - ward race to run, A crown of glo - ry to be sought, A vic - tory to be won.
5. O, faint not, Christian, for thy sighs Are heard be - fore his throne; The race must come be - fore the prize, The cross be fore the crown.

mf *m* *f*

Medium.

ENGLAND. C. M.

1. As pants the hart for cool - ing streams, When heat - ed in the chase, So longs my soul, O God, for thee, And thy re - fresh - ing grace.
2. For thee, my God—the liv - ing God, My thirst - y soul doth pine; O, when shall I be - hold thy face, Thou Ma - jes - ty di - vine!

m

Rit.

Choral. (The "Old Hundred" of all Choral Common Metres.)

DUNDEE. C. M.

Scottish.

3. Let not de - spair, nor fell re - venge, Be to my bo - som known; O, give me tears for oth - ers' woe, And pa - tience for my own.
4. Feed me, O Lord, with needful food; I ask not wealth, or fame; But give me eyes to view thy work, A heart to praise thy name
5. O, may my days ob - scure - ly pass, With - out re - morse or care; And let me for my part - ing hour From day to day pre - pare.

mf *m* *f* *m*

Medium.

XERXES. C. M.

*

1. See, from on high, a light di - vine On Je - sus' head de - scend; And hear the sa - cred voice from heaven, That bids us all at - tend.

ELLERY. C. M.

Allegretto. With expression, and not too loud.

V. C. T.

1. Thou love - ly source of true de - light, Whom I un - seen a - dore, Un - veil thy beauties to my sight, That I may love thee more.
5. Je - sus, my Lord, my life, my light, O, come with bliss - ful ray; Break thro' the gloomy shades of night, And chase my fears a - way.
6. Then shall my soul with rapture trace The won - ders of thy love: Then shall I see thy glorious face In end - less joy a - bove.

Soli.

Coro. *m*

TULLER. C. M.

Medium; the 8ths short and light.

2. Much of my dubious life is gone, Nor will re-turn a - gain; And swift my passing moments run— The few that yet re - main.
5. De - vout - ly yield thy - self to God, And on his grace de - pend; With zeal pursue the heavenly road, Nor doubt a hap - py end.

m

CORYDON. C. M

Allegretto. Staccato.

V. C. T.

1. Fa - ther, how wide thy glo - ry shines! How high thy wonders rise! Known through the earth by thousand signs, By thousand through the skies.
2. Those mighty orbs proclaim thy power, Their motions speak thy skill; And, on the wings of ev - ery hour, We read thy pa - tience still.
3. But when we view thy strange de - sign To save re - bel - lious worms, Where vengeance and compassion join In their di - vi - nest forms,—
4. Here the whole De - i - ty is known, Nor dares a crea - ture guess Which of the glo - ries brightest shone, The jus - tice or the grace.

m

Cres. - - - - - - - - - - - - - Dim.

CONSECRATION. C. M.

(Dedication of children to God.)

Slowly. Calm and gentle.

V. C. T.

4. With flow-ing tears, and thank-ful hearts, We give them up - to thee; Re-ceive them, Lord, into thine arms; Thine may they ev - er be.

m With flowing tears and thankful hearts

Soli. Coro.

VERDI. C. M.

Medium. Swell tone.

V. C. T.

1. When all thy mercies, O my God, My ri - sing soul sur - veys, Transported with the view, I'm lost In wonder, love, and praise, In won - der, love, and praise.
4. Ten thousand thousand precious gifts My daily thanks em - ploy; Nor is the least a cheerful heart, That tastes those gifts with joy, That tastes those gifts with joy.
5. Through every period of my life, Thy goodness I'll pur - sue; And af - ter death, in distant worlds, The glorious theme re - new, The glo - rious theme re - new.

m

MEDITATION. C. M.

Calm and gentle. Cantabile.

1. I love to steal a - while a - way From ev-ery cumbering care; And spend the hours of setting day In humble, grateful prayer, In humble, grateful prayer.
2. I love in sol - i - tude to shed The pen - i - ten-tial tear; And all his prom - i - ses to plead, When none but God is near, When none but God is near.
3. I love to think on mer-cies past, And fu - ture good im-plore; My cares and sorrows, all to cast On him whom I a - dore, On him whom I a - dore.

mp *m* Soli. Coro. Rall.

CHINA. C. M.

Majestic. TIMOTHY SWAN.

1. Why do we mourn de - part-ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends, To call them to his arms.
2. Are we not tend - ing up-ward too, To heaven's de - sired a - bode? Why should we wish the hours more slow, Which keep us from our God?

mf *m* *f*

This tune was composed at Suffield, Conn. The author was born at Northfield, Mass., July 23d, 1758, where he died on his birthday, 1842, aged eighty-four years.

Medium.

TULLMAN. S. M.

*

A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky.
Help me to watch and pray, And on thy - self re - ly; Assured, if I my trust be - tray, I shall for - ev - er die.

m

Slowly.

SILVER STREET. S. M.

With animation.

I. SMITH.

1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah is the sov - ereign God, The u - - ni - ver - sal King.
2. Come, wor - ship at his throne; Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.
3. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra - cious God.

f

Unisons.

MELVEN. S. M.

Medium movement.

1. If, through un - ruffled seas, Toward heaven we calmly sail, With grateful hearts, O God, to thee, We'll own the fos - tering gale.
2. But should the surges rise, And rest de - lay to come, Blest be the sor - row, kind the storm, Which drives us near - er home.
3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten - der mer - cies shall il - lume The midnight of the soul.
4. Teach us, in ev - ery state, To make thy will our own; And when the joys of sense de - part, To live by faith a - lone.

Soli. **Coro.**

UMAGO. S. M.

Tempo di Chorale. (Alla di Cappella.) **Common Theme.**

1. Sing praises to our God, And bless his sa - cred name; His great sal - va - tion, all a - broad, From day to day pro - claim.
2. Midst heathen na - tions place The glo - ries of his throne; And let the won - ders of his grace Through all the earth be known.

PENITENCE. S. M.

Medium.

1. Ac - cord - ing to thy word, Let me thy mer - cy prove; Blot out my past trans-gressions, Lord, And save me by thy love.
2. Wash me from ev - ery stain Which vice and guilt im - part; Let me, O Lord, thy love re - gain, And cleanse my sin - ful heart.
3. To me thy love re - store: From trouble set me free; That sin - ners may thine aid im - plore, And turn in faith to thee.

m

VANDALIA. S. M.

Western Melody.
Altered from three quarter time.

Medium.

1. To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re - joice.
2. Thy mer - cies and thy love, O Lord, re - call to mind; And gra - cious - ly con - tin - ue still, As thou wert ev - er, kind.

m Cres. *mf* *m*

BURNETT. S. M. Double.

Allegretto. Anonymous.

1. The Lord my shep-herd is; I shall be well sup-plied; Since he is mine, and I am his, What can I want be - side?
3. If e'er I go a - stray, He doth my soul re - claim; And guides me in his own right way, For his most ho - ly name.
5. A - mid sur-round-ing foes Thou dost my ta - ble spread; My cup with bless-ings o - ver-flows, And joy ex - alts my head.

mf

2. He leads me to the place, Where heavenly pasture grows; Where liv-ing wa - ters gent-ly pass, And full sal-va-tion flows, And full sal-va-tion flows.
4. While he affords his aid, I can-not yield to fear; Though I should walk through death's dark shade, My Shepherd's with me there, My Shepherd's with me there.
6. The bounties of thy love, Shall crown my future days; Nor from thy house will I re - move, Nor cease to speak thy praise, Nor cease to speak thy praise.

Soli. Coro. Soli. Coro.

MARVIN. S. M.

Medium time.

2. O, bless this sa - cred rite, To bring us near to thee; And may we find, that as our day Our strength shall al - so be.
1. Here, Sa - viour, we would come, In thine ap - point - ed way; O - be - dient to thy high com - mands, Our sol - emn vows we pay.

m

ATHENS. S. M.

Semplice. Divoto. Sempre sotto voce.

1. Our heavenly Fa - ther, hear The prayer we of - fer now; Thy name be hallowed far and near, To thee all na - tions bow.
2. Thy kingdom come—thy will On earth be done in love; As saints and scr - a - phim ful - fil Thy per - fect law a - bove.
3. Our dai - ly bread sup - ply, While by thy word we live; The guilt of our in - i - qui - ty For - give—as we for - give.
6. Thus hum-bly taught to pray By thy be - lov - ed Son, Through him we come to thee and say, "All for his sake be done."

Slowly. With entire simplicity. Devozione.

PETITION. S. M.

2. O! melt this fro - zen heart; This stubborn will sub - due; Each e - vil pas - sion o - ver - come, And form me all a - new.
1. Come, Ho - ly Spir - it, come! With en - er - gy di - vine; And, on this poor, be - night - ed soul, With beams of mer - cy shine.
3. Mine will the prof - it be; But thine shall be the praise; And un - to thee will I de - vote The rem - nant of my days.

m

Octaves.

Medium.

OLMUTZ. S. M.

Gregorian Chant.

1. Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid ev - ery string a - wake.
6. Blest is the man, O God, That stays him - self on thee! Who waits for thy sal - va - tion, Lord, Shall thy sal - va - tion see.

m

ARION. S. M.

* C. C. LYMAN, Hartford, Conn.
Presented for this work.

Somewhat faster than medium.

1. The Lord my shep-herd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?
2. He leads me to the place Where heavenly pas - ture grows, Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

Soli. Coro.

LABORDE. S. M.

* Theme from VERDI.

Moderato. Close and gliding.

1. Oh, bles - sed souls are they Whose sins are cov - ered o'er; Di - vine - ly blest, to whom the Lord Im - putes their guilt no more.
2. They mourn their fol - lies past, And keep their hearts with care; Their lips and lives, with-out de - ceit, Shall prove their faith sin - cere.

m Cres. m

Choral. Slow, with reverence and thoughtfulness.

BURLINGTON. S. M.

1. And will the God of grace Per - pet - ual si - lence keep? The God of jus - tice hold his peace, And let his ven - geance sleep?

The Treble should be sung the softest, the melody being in the other parts.

Choral. With deep solemnity.

DOOMSDAY. S. M.

Anonymous.
Old tune re-arranged.

Be - hold, with aw - ful pomp The Judge pre - pares to come; Th' arch - an - gel sounds the dread - ful trump, And wakes the gen - eral doom.

m

DURHAM. S. M.

Devotional.

1. Come to the house of prayer, O thou af - flict - ed, come; The God of peace shall meet thee there; He makes that house his home.
2. Come to the house of praise, Ye who are hap - py now; In sweet ac - cord your voi - ces raise, In kin - dred hom - age bow.
5. Thou, whose be-nig-nant eye In mer - cy looks on all, Who seest the tear of mis - e - - ry, And hear'st the mourn - er's call,—
6. Up to thy dwel-ling place Bear our frail spir - its on, Till they out-strip time's tar - dy pace, And heaven on earth be won.

m

PADDINGTON. S. M.

Choral. Majestic.

2d ending.

1. Sing prais - es to our God And bless his sa - cred name: His great sal - va - tion, all a - broad, From day to day pro - claim, From day to day pro-claim.
2. Midst heathen na - tions place The glo - ries of his throne; And let the won - ders of his grace Through all the earth be known, Through all the earth be known.

f *ff*

ROSELL. S. M.

Faster than Medium.

1. My Sa - viour, and my King, Thy beau-ties are di - vine; Thy lips with blessings o - ver - flow, And ev - - ery grace is thine.

mf

OLDFORD. S. M.

Choral.

Author unknown.

1. I lift my soul to God; My trust is in his name: Let not my foes that seek my blood, Still tri-umph in my shame.
2. From ear - ly dawn-ing light Till eve - ning shades a - rise, For thy sal - va - tion, Lord, I wait, With ev - er - long-ing eyes.

mf *m* *mf* *m*

BEMIS. S. M.

V. C. T.

With earnest and impassioned utterance. Not boisterous.

1. The Lord my shep - herd is, I shall be well sup- plied; Since he is mine, and I am his, What can I want be - side?
2. He leads me to the place, Where heavenly pas - ture grows; Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

Soli.

Since he is mine, and I am his, What can I want be - side?
Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows?

Coro. *f* Len.

3. If e'er I go astray,
He doth my soul reclaim;
And guides me in his own right way,
For his most holy name.

4. While he affords his aid,
I cannot yield to fear;
Tho' I should walk thro' death's dark shade,
My shepherd's with me there.

5. Amid surrounding foes
Thou dost my table spread;
My cup with blessings overflows,
And joy exalts my head.

6. The bounties of thy love
Shall crown my future days;
Nor from thy house will I remove,
Nor cease to speak thy praise.

HEWLETT. S. M.

With spirit.

1. Re - joice, the Lord is King! Your Lord and King a - dore; Ye ransomed saints, give thanks and sing, And tri - umph ev - er - more!
5. Re - joice, in glori-ous hope! Je - sus, the Judge, shall come, And take his wait - ing ser-vants up To their e - ter - nal home.

ff *f* *mf* *f* Rall.

Unisons.

DAWN. S. M.

Gentle and gliding. Messa di voce.

V. C. T.

1. How sweet the melt - ing lay, Which breaks up - on the ear, When at the hour of ri - sing day, Chris - tians u - nite in prayer.
2. The breez - es waft their cries Up to Je - ho - vah's throne; He lis - tens to their hum - ble sighs, And sends his bless- ings down.
3. So Je - sus rose to pray Be - fore the dawn of light; Once on the chill - ing mount did stay, And wres - tle all the night.

FLORINA. S. M. Double.

Partly from the Portuguese.
Arranged expressly for this work

Moderato. Sing every ♪ in the piece Staccato.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it-self is but thy shade, Yet cheers both earth and sky.
3. How beauteous na-ture now! How dark and sad be-fore! With joy we view the pleasing change, And nature's God a-dore.

2. O, let thy ri-sing beams Dis-pel the shades of night; And let the glo-ries of thy love Come like the morn-ing light.
4. May we this life im-prove, To mourn for er-rors past; And live, this short, re-volving day, As if it were our last.

Soli.

Coro.

Smoothly.

STUART. S. M.

1. My Ma - ker and my King! To thee my all I owe; Thy sovereign boun - ty is the spring Whence all my bless - ings flow.
6. O, let thy grace in - spire My soul with strength di - vine; Let all my powers to thee as - pire, And all my days be thine.

m

Rit.

In Medium time. Semplice.

CELICIA. S. M.

English Theme. * WM. TURNER.

1. O God, to earth in - cline, With mercies from a - bove; And let thy pres - ence round us shine With beams of heavenly love.
2. Through all the earth be - low, Thy ways of grace pro - claim, Till dis - tant na - tions hear and know The Saviour's bless - ed name.

ASSYRIA. S. M.

V. C. T.

With simplicity. Variable movement.

1. With hum - ble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee, the liv - ing way.
4. Oh! let thy word of grace My warm - est thoughts em - ploy; Be this through all my fol - l'wing days, My treas - ure and my joy.

DESPONDENCE. S. M.

Medium.

1. My for - mer hopes are fled, My ter - ror now be - gins; I feel, a - las! that I am dead In tres - pass - es and sins.
2. Ah, whith - er shall I fly? I hear the thun - der roar; The law pro-claims de - struc - tion nigh, And vean-geance at the door.
3. When I re - view my ways, I dread im - pend - ing doom; But sure a friend - ly whis - per says, "Flee from the wrath to come."

DUDLEY. S. M.

Medium only.

1. Welcome, sweet day of rest, That saw the Lord a - rise! Welcome to this re - vi-ving breast, And these rejoicing eyes! And these re - joi - - - cing eyes!
2. Je - sus himself comes near, And feasts his saints to-day; Here we may sit, and see him here, And love, and praise, and pray, And love, and praise, and pray.
3. One day, amid the place Where God my Saviour's been, Is sweeter than ten thousand days Of pleasure and of sin, Of pleasure and - - - of sin.
4. My willing soul would stay In such a frame as this, Till called to rise and soar a - way To ev - er - lasting bliss, To ev - er - last - - - ing bliss.

mf **Soli.** **Coro.** **Soli.** **Coro.** Treble and Alto in Unison.

CREAMER. S. M.

Serioso. *

1. To - mor - row, Lord, is thine, Lodged in thy sovereign hand; And if its sun a - rise and shine, It shines by thy com - mand.
2. The pres - ent mo - ment flies, And bears our life a - way; O, make thy ser - vants tru - ly wise, That they may live to - day.
3. Since on this fleet - ing hour E - ter - ni - ty is hung, A - wake, by thine al - migh-ty power, The a - ged and the young.

Soli. **Coro.**

Medium time only.

DEWVOIR. S. M. Double.

Arranged from* WEIGLE, expressly for this work.

1. Je - sus, the conqueror, reigns, In glorious strength ar - rayed; His kingdom o - ver all main - tains, And bids the earth be glad, the earth be glad.
3. Ex - tol his kingly power, A - dore th'exalt - ed Son, Who died, but lives to die no more, High on his Father's throne, his Father's throne.

Soli. *mf* *m* *mf* *m* Cres.

2. Ye sons of men, re - joice In Je - sus' mighty love: Lift up your heart, lift up your voice,
4. Our ad - vo - cate with God, He un - der - takes our cause, And spreads, through all the earth a - - - broad,

Coro. *mf* Staccato, and not too fast. Cres.

DEWVOIR. Concluded.

To him who rules a - bove, - - - - - - - To him who rules a - bove, - - - - - - - To him who rules a - bove.
The vic - tory of his cross, - - - - - - - The vic - tory of his cross, - - - - - - - The vic - tory of his cross.

f

ST. THOMAS. S. M.

Cheerful. A. WILLIAMS.

My Saviour, and my King, Thy beau - ties are di - vine; Thy lips with blessings o - ver - flow, And ev - ery grace is thine.

mf *f*

ALBION. S. M.

HAYDN.

Slowly, with feeling.

1. Oh bless-ed souls are they Whose sins are cov-ered o'er; Di - vine - ly blest—to whom the Lord Im - putes their guilt no more.
2. They mourn their fol - lies past, And keep their hearts with care: Their lips and lives, with - out de - ceit, Shall prove their faith sin - cere.
3. While I concealed my guilt, I felt the festering wound: But I con-fessed my sins to thee, And read - y par - don found.
4. Let sin - ners learn to pray; Let saints keep near the throne; Our help in times of deep dis - tress Is found in God a - lone.

m *mf* *m* *m*

HERSCHEL. S. M.

V. C. T.

Medium time; simple and plain style.

1. The man is ev - er blest Who shuns the sin - ners' ways; A - mong their coun - cils nev - er stands, Nor takes the scorn - er's place:—
2. But makes the law of God His stud - y and de - light, A - midst the la - bors of the day, And watch-es of the night.
3. He, like a tree, shall thrive, With wa - ters near the root; Fresh as the leaf, his name shall live, His works are heaven- ly fruit.

m Soli. Coro. Rall.

BERTRAND. S. M. 1st Arrangement.

Slowly, and the solo Ad lib.

1. Most gra - cious God, re - veal Thy will concern - ing me; What - e'er I do, what - e'er I feel, I fol - low thy de - cree.
2. The coun - sels of thy love Be on my heart im - pressed; It then shall at thy bid - ding move, And at thy bid - ding rest.
4. Fa - ther, thy will be done; To thee I all re - sign; The sole dis - po - ser of thine own; Dis - pose of me and mine.
5. At thy com - mand I go, Or qui - et - ly at - tend, Till all my care and toil be - low In rest e - ter - nal end.

Solo. Portamento di voce. Coro. Tempo giusto. *m* Rit.

BERTRAND. S. M. 2d Arrangement.

See directions above.

1. Most gra - cious God, re - veal Thy will concern - ing me; What - e'er I do, what - e'er I feel, I fol - low thy de - cree.
4. Fa - ther, thy will be done! To thee I all re - sign; The sole dis - po - ser of thine own, Dis - pose of me and mine.

Soli. Coro. Cres. - - - - - - - *mp* Rall. - - - -

HINCKLEY. S. M.

Faster than Medium, somewhat; but not too loud and boisterous.

1. Ye trembling cap-tives, hear!— The gos - pel trum - pet sounds: No mu - sic more can charm the ear, Or heal your heart - felt wounds.
3. For - give-ness, love, and peace, Glad heav - en aloud pro - claims; And earth the Ju - bi - lee's re - lease, With ea - ger rap - ture, claims.
4. Far, far to dis - tant lands The sav - ing news shall spread; And Je - sus all his will - ing bands, In glo - rious tri - umph lead.

m *mp* *mf*

PRIESTLEY. S. M.

Rather faster than Medium.

1. My son, know thou the Lord, Thy fa-thers' God o - bey; Seek his pro-tecting care by night, His guard - ian hand by day.
2. Call, while he may be found, Oh seek him while he's near; Serve him with all thy heart and mind, And wor - ship him with fear.
3. If thou wilt seek his face, His ear will hear thy cry; Then shalt thou find his mer-cy sure, His grace for - ev - er nigh.

m

Soli. **Coro.**

Calm, contemplative manner.

COMMUNION. S. M.

1. Here, in the bro-ken bread, Here, in the cup we take, His bod - y and his blood be - hold, Who suf-fered for our sake.

p Cres. *mp* *m*

Allegretto.

BRAYTON. S. M.

V. C. T.

1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.
2. On earth we want the sight Of our Re - deem - er's face; Yet, Lord, our in - most thoughts delight To dwell up - on thy grace.
3. And when we feel thy love, Di - vi - ner joys a - rise; On wings of faith we soar a - bove To man - sions in the skies.

Soli. Coro. *f* Ritard.

NORTHAM. S. M.

V. C. T.

Medium.

1. How charm-ing is the place Where my Re-deem - er God Un-veils the glo - ries of his face, And sheds his love a - broad!
2. Here, on the mer - cy - seat, With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.

Soli.

Coro.

SANDWICH. S. M.

*

Medium.

3. The Lord de - lights to give; He knows you've nought to buy: To Je - - sus haste, this bread re - ceive, And you shall nev - - er die.
2. Be - hold the liv - ing bread Which Je - sus came to give, By dy - - ing in the sin - ner's stead, That he might ev - - er live.

CARDELLA. S. M.

Plaintive.

1. My God, my prayer at - tend! Oh bow thine ear to me, With-out a hope, with-out a friend, With - out a help but thee!
3. Thy mer - cy I en - treat, Let mer - cy hear my cries, While, hum-bly wait - ing at thy seat, My dai - ly prayers a - - rise!
4. Oh, bid my heart re - joice, And ev - ery fear con - trol, Since at thy throne, with sup-pliant voice, To thee I lift my soul.

m

With emotion, and slightly faster.

Slowly.

CLAPTON. S. M.

JONES,
An English clergyman.

Animated. Declamando.

1. Thy name, al - migh - ty Lord, Shall sound through dis - tant lands; Great is thy grace, and sure thy word; Thy truth for - ev - er stands.
2. Far be thine hon - or spread, And long thy praise en - dure, Till morn-ing light, and eve - ning shade Shall be ex - changed no more.

f

Unisons.

Unisons.

AYRES. S. M. *

Rather slowly. Staccato.

1. To bless thy cho - sen race, In mer - cy, Lord, in - cline; And cause the brightness of thy face On all thy saints to shine;—
2. That so thy wondrous way May thro' the world be known, While dis - tant lands their hom - age pay, And thy sal - va - tion own.

Ritard slightly.

ZELL. S. M. *

With calmness and serenity.

1. My son, know thou the Lord, Thy father's God o - bey; Seek his pro - tect - ing care by night, His guar - dian hand by day.
2. Call, while he may be found; O, seek him while he's near; Serve him with all thy heart and mind, And wor - ship him with fear.
3. If thou wilt seek his face, His ear will hear thy cry; Then shalt thou find his mer - cy sure, His grace for - ev - er nigh.

m

Medium.

HORACE. S. M.

V. C. T.

4. I see, or think I see A glimmering from a - far; A beam of day, that shines for me, To save me from de - spair.
5. Fore - run - ner of the sun, It marks the pilgrim's way; I'll gaze up - on it while I run, And watch the ri - sing day.

m *mp* *mf* *m*

Cheerful, but not boisterous.

PLAINFIELD. S. M.

V. C. T.

1. 'Tis God the Spir - it leads In paths be - fore un - known; The work to be performed is ours, The strength is all his own.
2. Sup - port - ed by his grace, We still pur - sue our way; And hope at last to reach the prize, Se - cure in end - less day.
3. 'Tis he that works to will, 'Tis he that works to do; His is the power by which we act— His be the glo - ry too.

mf Cres. *f* Dim. - - - - -

Medium. Cheerful.

SPARTA. S. M.

*

1. While my Re - deem - er's near, My shep - herd and my guide, I bid fare - well to ev - ery fear, My wants are all sup - plied.
2. To ev - er - fra - grant meads, Where rich a - bun-dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.
3. Dear Shep - herd, if I stray, My wan - dering feet re - store; And guard me with thy watch - ful eye, And let me rove no more.

m *m* Dim.

Medium. No faster.

AURIGA. S. M.

*

1. Blest Com - fort - er di - vine! Let rays of heaven- ly love A - - mid our gloom and dark - ness shine, And guide our souls a - bove.
2. Draw, with thy still, small voice, Us from each sin - ful way, And bid the mourn-ing saint re - joice, Though earth - ly joys de - cay.
3. By thine in - spi - ring breath Make ev - ery cloud of care, And e'en the gloom - y vale of death A smile of glo - ry wear.

Medium time. Semplice.

EVENING HYMN. S. M.

1. The day is past and gone, The eve - ning shades ap-pear; Oh, may I ev - er keep in mind, The night of death draws near.
4. Lord, when my days are past, And I from time re - move, Oh, may I in thy bo - som rest, The bo - som of thy love.

m

Medium. Plain articulation.

WALE. S. M.

V. C. T.

* 4. My gra - cious God, how plain Are thy di - rec - tions given! Oh! may I nev - er read in vain, But find the path to heaven.
3. How per - fect is thy word! And all thy judg - ments just! For - ev - er sure thy prom - ise, Lord, And we se - cure - ly trust.

m *mf*

* Hymn, "Behold the morning sun."

Slightly faster than Medium.

PHILLIPS. S. M.

V. C. T.

1. The Spirit, in our hearts, Is whispering, "Sinner, come!" The bride, the church of Christ, proclaims To all his children, "Come!" To all his children, "Come!"
2. Let him that heareth say To all about him, "Come!" Let him that thirsts for righteousness, To Christ, the fountain, come! To Christ, the fountain come!
3. Yes, who - so-ev - er will, O, let him free - ly come, And freely drink the stream of life;— 'Tis Je - sus bids him come, 'Tis Je - sus bids him come.

mf

With earnest emotion, keeping exact time, and not too slow.

MIDDLETOWN. S. M.

Notice the dynamic directions given to the first and second strains of this tune.

V. C. T.

f *m*

1. O, for the death of those Who slum - ber in the Lord! O, be like theirs my last re - pose, Like theirs my last re - ward.
2. Their bod - ies, in the ground In si - lent hope may lie, Till the last trumpet's joy - ful sound Shall call them to the sky.

f *f*

m Tenor and Alto loudest. *f* Treble and Alto the loudest. Parts equal. *f* Retard slightly.

m *m*

Majestic.

BLADENBURG. S. M. (A la "Ravenscroft.")

German Choral.

1. Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.

4. Ex - alt the Lord our God, Whose graco is still the same; Still he's a God of ho - li - ness, And jealous for his name.

1st, or regular Base.

2d Base. (But one good, rich voice.)

The 2d Base is generally but the Alto on the octave below; its effect to the other parts will resemble the "Double Stop Diapason" in the Swell Organ.

Medium. Avoid a noisy, boisterous manner.

KEPLER. S. M.

*

1. Je - ho - vah, God most high! Thou art the God I own: O, let my sup - pli - ca - ting cry Be heard be - fore thy throne.
2. Great God, thy sov - ereign power Sal - va - tion can im - part: Thy shield, in ev - ery dan - gerous hour, Has shel - tered o'er my heart.

BRENES. S. M.

With expression. Calm, gentle, and composed manner.

V. C. T.

1. Se - rene, I laid me down, Be - neath his guar - dian care, I slept—and I a - woke, and found My kind Pre - serv - er near.

m Cres. *m* *p*

GREGORIAN. S. M.

Medium. The 5ths Staccato.

From a Gregorian Chant.

1. How gen - tle God's com - mands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.
2. His boun - ty will pro - vide; His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil - dren well.
3. Why should this anx - ious load Press down your wea - ry mind? Oh, seek your heav - enly Fa - ther's throne, And peace and com - fort find.
4. His good-ness stands ap - proved, Un - changed from day to day; I'll drop my bur - den at his feet, And bear a song a - way.

m

ADMONITION. S. M.

Medium time. With simplicity.

1. Oh, cease my wandering soul, On rest-less wing to roam; All this wide world, to either pole, Has not for thee a home, Has not for thee a home.
2. Be - hold the ark of God! Be - hold the o - pen door; Oh haste to gain that dear a-bode, And rove, my soul, no more, And rove, my soul, no more.
3. There, safe thou shalt abide, There, sweet shall be thy rest, And ev - ery long - ing sat - is - fied, With full sal - va - tion blest, With full sal - va - tion blest.

m **Soli.** **Coro.**

BRITAIN. S. M.

With animation, but not too fast. **V. C. T.**

1. Awake, and sing the song Of Moses and the Lamb! Wake every heart and every tongue, To praise the Saviour's name! To praise the Saviour's name!
2. Sing of his dy - ing love— Sing of his ri - sing power— Sing how he inter-cedes a - bove, For us, whose sins he bore, For us whose sins he bore.
3. Sing, till we feel our heart Ascending with our tongue; Sing, till the love of sin de - part, And grace inspire our song, And grace in-spire our song.

f **Cres.** *f* **Soli.** *m* **Coro.** *f*

JENNISON. S. M.

Calm and serene.

1. Come to the house of prayer, O thou af - flict - ed, come; The God of peace shall meet thee there; He makes that house his home.
2. Come to the house of praise, Ye who are hap - py now; In sweet ac - cord your voi - ces raise, In kin - dred hom - age bow.
5. Thou, whose be - nig - nant eye In mer - cy looks on all, Who seest the tear of mis - e - ry, And hear'st the mourn - er's call,—
6. Up to thy dwell - ing - place Bear our frail spir - its on, Till they out - strip time's tar - dy pace, And heaven on earth be won.

mp *m*

UDINA. S. M.

Plaintive. Will answer for a Minor tune.

1. All yes - ter - day is gone! To - mor - row's not our own; O sin - ner, come, with - out de - lay, To bow be - fore the throne.
2. Oh hear his voice to - day, And har - den not your heart: To - mor - row, with a frown, he may Pro - nounce the word—de - part.

Soli. **Coro.**

TURIN. S. M.

With deep solemnity, subdued tone. Medium time.

V. C. T.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - - ten - tial grief Burst forth from ev - ery eye.
2. The Son of God in tears, The won-dering an - gels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.
3. He wept—that we might weep: Each sin de - mands a tear;— In heaven a - lone no sin is found, And there's no weep - ing there.

mp *f*

CYPRUS. S. M.

Quite fast, with fervor of expression.

V. C. T.

1. The Lord my shep - herd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side.
2. He leads me to the place, Where heavenly pas - - ture grows; Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.
3. If e'er I go as - tray, He doth my soul re - claim; And guides me in his own right way, For his most ho - ly name.

f Soli. Coro. *f* Ritard. - -

Imitation between Treble and Tenor.

Medium. With care and attention.

WILLOWBY. S. M.

V. C. T.

1. Oh where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean's depths to sound, Or pierce from pole to pole!
2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

m *m* *m* *mf*

Con. 8s.

Medium time.

NORMANDY. S. M.

*

1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.
2. On earth we want the sight Of our Re - deem-er's face; Yet, Lord, our in - most thoughts delight To dwell up - on thy grace.
3. And, when we feel thy love, Di - vi - ner joys a - rise; On wings of faith we soar a - bove, To man - sions in the skies.

mf

SIMESBURY. S. M.

Choral style, not too slow.

2. Far be thine hon-or spread, And long thy praise endure, Till morning light, and evening shade, Shall be exchanged no more, Shall be exchanged no more.

mf Soli. Treble or Alto. Coro. *m*

VALLANT. S. M. Quartette.

Supplicatory, tender and pathetic. V. C. T.

Tenor.

1. Have mer - cy, Lord, on me, As thou wert ev - er kind; Let me, op-pressed with loads of guilt, Thy wont-ed par - don find.
4. With-draw not thou thy help, Nor cast me from thy sight, Nor let thy Ho - ly Spir - it take Its ev - er - last - ing flight.
5. The joy thy fa - vor gives, Let me a - gain ob - tain; And thy free Spir - it's firm sup - port My faint - ing soul sus - tain.

Alto.

1st Bass.

2d Bass.

Slow and majestic.

BOONTON. L. P. M. or L. M. 6 lines.

Arranged from WHITAKER.

1. Let all the earth their voi - ces raise To sing a psalm of lof - ty praise, To sing and bless Je - ho-vah's name; His glo - ry let the heathen know,

mf Soli. Coro.

His wonders to the nations show, And all his sa - ving works proclaim.

Cres. Ritard.

COLUMBO. L. P. M. or L. M. 6 lines.

Theme in first four strains borrowed.

Slowly. Close, connected style.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care;

First four strains better in Soli.

His presence shall my wants sup-ply, And guard me with a watchful eye; My noonday walks he shall at - tend, And all my midnight hours de - fend.

Coro.

With feeling, and not too slow.

HADLEY. L. P. M. or L. M. 6 lines.

*Arranged for this work, from the Oratorio of the "Intercession."

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's eare; His pres - ence shall my wants sup - ply,
2. When in the sul - try glebe I faint, Or on the thirst - - y moun - tain pant, To fer - tile vales and dew - y meads
3. Though in the paths of death I tread, With gloom - y hor - - rors o - ver - spread, My stead - fast heart shall fear no ill,
4. Though in a bare and rug - ged way, Thro' de - vious, lone - - ly wilds I stray, Thy pres - ence shall my pains be - guile,

Better as a Trio than in Chorus.

Alto and Base in this measure, hold with the Treble only on the first note.

And guard me with a watch - ful eye: My noonday walks he shall at - tend, And all my mid - - night hours de - fend.
My wea - ry, wan - dering steps he leads; Where peaceful riv - ers, soft and slow, A - mid the ver - - dant land - scape flow.
For thou, O Lord, art with me still: Thy friendly rod shall give me aid, And guide me through the dread - ful shade.
The bar - ren wil - der - ness shall smile, With sudden greens and herbage crowned, And streams shall mur - - mur all a - round.

Medium.

IMMORTALITY. L. P. M. or L. M. 6 lines.

J. O. C.

1. I'll praise my Ma - ker with my breath; And when my voice is lost in death, Praise shall em - ploy my no - bler powers: My days of praise shall ne'er be past,

mf

While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.

m *f*

INVOCATION. L. P. M. or L. M. 6 lines.

Medium. Staccato.

V. C. T.

Fountain of light, and living breath, Whose mercies never fail nor fade,

m *mf*

Fill us with life that hath no death, Fill us with light that hath no shade; Ap-point the remnant of our days, To see thy power and sing thy praise.

m *f* *m*

Slow, with expression. Better as a Quartette

BADEN. L. P. M. or L. M. 6 lines.

Dr. ARNE.

God of my life, through all my days, My grateful power shall sound thy praise; The song shall wake with opening light, And war-ble to the si - lent night,

mp Cres. - - - Dim. *m* Dim. *m*

The song shall wake with ope - ning light, And war - ble to the si - lent night.

mp Cres. - - - Dim.

ST. HELEN'S. L. P. M. or L. M. 6 lines.

JENNINGS.

1. Let all the earth their voices raise, To sing a psalm of lof - ty praise,

mf

To sing and bless Je - ho - vah's name; His glo - ry let the hea - then know, His won - ders to the na - tions show, And all his sav - ing works pro-claim.

m Cres. - - - *mf* *m* Cres. - - - *f*

SOUTHBRIDGE. C. P. M.

V. C. T.

Rather faster than Medium.

1. Oh, could I speak the matchless worth, Oh, could I sound the glo - ries forth, Which in my Sa - viour shine! I'd soar and touch the heavenly strings,

m *mf* *f* *mf*

And vie with Gabriel, while he sings, In notes almost di - vine, In notes al - most di - vine.

mf *ff* *f* Ritard.

2. I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.

3. I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

4. Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

MILTON. C. P. M.

Allegretto. Staccato.

1. The fes - tal morn, my God, is come, That calls me to thy sa - cred dome, Thy pres - ence to a - dore; My feet the sum-mons shall at - tend,
2. With ho - ly joy I hail the day, That warns my thirsting soul a - way, What trans-ports fill my breast! For, lo! my great Re-deemer's power
3. Hith - er, from earth's remo-test end, Lo! the redeemed of God as - cend, Their trib - ute hith - er bring; Here, crowned with ever-last - ing joy,

Soli. *mf* Coro. *f*

With wil-ling steps thy courts as-cend, And tread the hallowed floor, And tread the hallowed floor: With willing steps thy courts ascend, And tread the hal - lowed floor.
Un-folds the ev - er - last-ing door, And leads me to his rest! And leads me to his rest! Unfolds the ev - er - last-ing door, And leads me to his rest.
In hymns of praise their tongues employ, And hail th' immortal King, And hail th' immortal King: In hymns of praise their tongues employ, And hail th'immor - tal King.

f *ff* *f* Ritard. - - -

Allegretto, Vigoroso.

CARLTON. C. P. M.

V. C. T.

1. My God, thy boundless love I praise; How bright on high its glo-ries blaze! How sweet-ly bloom be - low! It streams from thine eternal throne;

m Cres. *m* *f*

Through heaven its joys forev-er run, And o'er the earth they flow, And o'er the earth they flow.

Soli. Coro. Ritard.

2. 'Tis love that paints the purple morn,
And bids the clouds, in air upborne,
Their genial drops distil:
In every vernal beam it glows,
And breathes in every gale that blows,
And glides in every rill.

3. But in the gospel it appears
In sweeter, fairer characters,
And charms the ravished breast;
There, love immortal leaves the sky,
To wipe the drooping mourner's eye,
And give the weary rest.

4. Then let the love that makes me blest,
With cheerful praise inspire my breast,
And ardent gratitude;
And all my thoughts and passions tend
To thee, my Father and my Friend,
My soul's eternal good.

GANGES. C. P. M.

Quite slow. Anonymous.

1. O Thou that hear'st the prayer of faith, Wilt thou not save a soul from death That casts it - self on thee? I have no ref - uge of my own,

m *mf* *m* *f*

But fly to what my Lord hath done And suf - fered once for me.

2. Slain in the guilty sinner's stead,
His spotless righteousness I plead,
And his availing blood:
That righteousness my robe shall be
That merit shall atone for me,
And bring me near to God.

3. Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
"Thy Maker is thy friend."

This beautiful old melody is harmonized and adapted to the words set, as a substitute for Athlone, to which it is thought quite preferable.

SANFORD. C. P. M.

With earnest expression. Allegretto.

Semi-Chorus.

Coro. *f* I'd soar and touch the

Oh, could I speak the match-less worth, Oh, could I sound the glo - ries forth, Which in my Sa - viour shine! I'd soar and touch the heavenly strings, the

Semi-Chorus.

Coro. *f* the heaven - ly

I'd soar and touch the

ff

heaven-ly strings,

ff

heaven-ly strings, And vie with Gabriel while he sings, In notes al-most di - vine, In notes al- most di - vine, In notes al - most di - vine.

ff

strings,

heaven-ly strings,

Medium.

BETHEL. S. P. M.

1. How pleased and blest was I To hear the peo - ple cry, "Come, let us seek our God to - day!" Yes, with a cheer - ful zeal,
4. May peace at - tend thy gate, And joy with - in thee wait To bless the soul of ev - ery guest; The man who seeks thy peace,

m *f* *ff*

Unisons.

We haste to Zi - - on's hill, And there our vows and hon - - ors pay, And there our vows and hon - ors pay.
And wish - es thine in - crease, A thou - sand bless - ings on him rest, A thou - sand bless - ings on him rest.

Soli. Alternate by Treble and Alto, Base and Tenor. **Coro.** *ff*

Medium. Close and gliding.

BURKETT. S. P. M.

V. C. T.

1. How pleased and blest was I To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zi-on's hill,
4. May peace at-tend thy gate, And joy within thee wait,, To bless the soul of ev-ery guest; The man who seeks thy peace, And wishes thine in-crease,

Soli.

Trebles.

Coro.

And there our vows and honors pay, And there our vows and honors pay, And there our vows and honors pay, And there our vows and hon-ors pay.
A thousand blessings on him rest, A thousand blessings on him rest, A thousand blessings on him rest, A thousand bless-ings on him rest.

Ritard.

mp *mf*

And there our vows - - - - and hon-ors pay.
A thou - - - - sand bless - - - - ings on him rest.

Ritard.

Ritard.

And there our vows and honors pay, And there our vows and hon-ors pay.
A thousand blessings on him rest, A thousand bless-ings on him rest.

In Medium time. Staccato.

DALSTON. S. P. M.

A. WILLIAMS.

The Lord Je - ho - vah reigns, And roy - al state main-tains, His head with aw - ful glo - ries crowned; Ar-rayed in robes of light,

m *mf* *f* *m*

Be - girt with sov-ereign might, And rays of maj-es - ty a - round.

mf *f*

Affetuoso.

MALTORIA. S. P. M.

*

1. Friend af - ter friend de - parts: Who hath not lost a friend?

There is no u - nion here of hearts, That finds not here an end: Were this frail world our fi - nal rest, Liv - ing or dy - ing, none were blest.

TARLTON. S. P. M.

With animation. Staccato.

From SMITH'S Collection.

1. How pleased and blest was I, To hear the peo-ple cry, "Come, let us seek our God to - day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and hon-ors pay.
2. Zion, thrice happy place— Adorned with wondrous grace, And walls of strength embrace thee round; In thee our tribes appear To pray, and praise, and hear The sacred Gos - pel's joy-ful sound.

f

Unisons.

NASHUA. S. H. M.

Allegretto, Staccato.

*

1. Faith is the Christian's prop, Whereon his sorrows lean; It is the substance of his hope, His proof of things un-seen: It is the an-chor of his soul When tempests rage, and billows roll.
2. Faith is the polar star That guides the Christian's way, Directs his wanderings from a - far, To realms of endless day; It points the course where'er he roam, And safely leads the pil-grim home.
3. Faith is the rain-bow's form, Hung on the brow of heaven, The glory of the passing storm, The pledge of mercy given; It is the bright, triumphal arch, Through which the saints to glory march.

m *mf* *f*

SOLACE. C. H. M.

Rather slow, with feeling.

1. Come, let us pray: 'tis sweet to feel That God himself is near: That while we at his footstool kneel, His mercy deigns to hear: Though sorrows crowd life's dreary way, This is our solace—let us pray.
2. Come, let us pray: the burning brow, The heart oppressed with care, And all the woes that throng us now, Will be relieved by prayer: Jesus will smile our griefs away; O, glorious thought—come, let us pray.

*

m *f* *p*

HAWLEY. C. H. M.

With seriousness.

V. C. T.

1. O, what is life? 'tis like a flower, That blossoms and is gone; It flour-ish-es its lit-tle hour, With all its beau-ty on: Death comes, and, like a wintry day, It cuts the lovely flower a-way.
2. O what is life? 'tis like the bow That glistens in the sky; We love to see its colors glow; But while we look, they die: Life fails as soon: to-day, 'tis here, To-morrow it may dis-ap-pear.
3. Lord, what is life? if spent with thee In humble praise and prayer, How long or short our life may be, We feel no anxious care: Tho' life depart, our joys shall last, When life and all its joys are past.

Soli. *p* *m* Cres. - - - Coro. *m* Rall. - - - -

Plaintive.

LEYDEN. 7s.

V. C. T.

1. Depth of mer - cy! can there be Mer - cy still re - served for me! Can my God his wrath for - bear? Me the chief of sin - ners, spare?
2. I have long with-stood his grace; Long pro - voked him to his face; Would not hear his gra - cious calls; Grieved him by a thou-sand falls.
3. Yet how great his mer - cies are! Me he still de - lights to spare; Cries—"How shall I give thee up?" Lets the lift - ed thun- der drop.
4. Je - sus, an - swer from a - bove, Is not all thy na - ture love? Wilt thou not the wrong for - get?— Lo! I fall be - fore thy feet.

m

Medium.

WILMOT. 7s.

VON WEBER.

1. Heavenly Fa - ther, sov - ereign Lord, Be thy glo-rious name a - dored; Lord, thy mer- cies nev - er fail; Hail, ce - les - tial good-ness, hail!
2. Though un - wor - thy, Lord, thine ear, Deign our hum-ble songs to hear; Pu - rer praise we hope to bring, When a - round thy throne we sing.
4. Then, with an - gel - harps a - gain, We will wake a no - bler strain; There, in joy - ful songs of praise, Our tri - um-phant voi- ces raise.

mf

CHERUBINI. 7s.

Altered from CHERUBINI.

Rather slowly.

Keep me, Saviour, near thy side; Let thy coun - sel be my guide; Nev - er let me from thee rove; Sweet - ly draw me by thy love.

DULCEANI. 7s.

(Ps 1st, 4th part, Ch. Psalmody.)

V. C. T.

Medium time.

3. Like the tree, that's taught to grow Where the streams refreshing flow, He his fruit - ful branch shall spread, Prosperous, he no leaf shall shed.

Legato. *m* Staccato. Soli. Legato. Coro. Tyrolean. *mf* Ritard. *pp*

Slowly. In true Tyrolean style.

LAFANNING. 7s. Quartette.

V. C. T.
Feb. 16th, 1850.

Gent - ly fall the dews of eve, Rais - ing still the languid flowers; Sweetly flow the tears that grieve O'er a mourner's stricken hours.

The first two strains of the Alto may be sung by a Tenor voice, if they can change the register on the high notes in the Tyrolean style.

With care and expression.

WEBER. 7s.

Altered from WEBER.

Sacred wisdom! be my guide; Suf - fer not my feet to slide; Or, from thine all - per - fect way, In the path of sin to stray.

m

Slowly, with sentiment and emotion.

MILO. 7s.

1. See the love - ly bloom-ing flower, Fades and with - ers in an hour; So our tran - sient comforts fly; Pleas-ure on - ly blooms to die.
1. Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would com - mune with thee.
2. Soon, for me, the light of day Shall for - ev - er pass a - way: Then, from sin and sor - row free, Take me, Lord, to dwell with thee!

m

Medium.

NUREMBURG. 7s.

1. Lord of hosts, how love - ly, fair, Even on earth, thy tem - ples are! Here thy wait-ing peo - ple see, Much of heaven, and much of thee.
2. From thy gra - cious pres-ence flows, Bliss that soft - ens all our woes; While thy Spir - it's ho - ly fire Warms our hearts with pure de - sire.
3. Here, we sup - pli - cate thy throne, Here, thy pardon-ing grace is known; Here we learn thy righteous ways— Taste thy love and sing thy praise.

mf

DILWORTH. 7s.

Medium. B♮ is preferable to the given key. V. C. T.

1. Sa - viour, bless thy word to all, Quick and powerful let it prove, Oh may sin - ners hear thy call, Let thy peo - ple grow in love.
2. Thine own gra - cious mes - sage bless; Fol - low it with power di - vine; Give the gos - pel great suc - cess— Thine the work, the glo - ry thine.
3. Sa - viour, bid the world re - joice; Send, O send thy truth a - broad! Let the na - tions hear thy voice— Hear it, and re - turn to God.

m *f* *m* Cres. *p*

Cons. 8s.

PLEYEL'S HYMN. 7s.

Choral. PLEYEL.

1. See the love - ly bloom-ing flower, Fades and with - ers in an hour; So our tran - sient com - forts fly; Pleas - ure on - ly blooms to die.

m *mf* *mp* *mf*

Medium.

TURIN. 7s, or 7s 6 lines.

1. Son of God, thy blessing grant. Still supply my every want: Tree of life, thine influence shed, With thy fruit my spirit feed; Tree of life, thine influence shed, With thy fruit my spirit feed.
1. Go to dark Geth - sem - a - ne, Ye that feel temptation's power; Your Redeemer's conflict see; Watch with him one bitter hour: Turn not from his griefs away; Learn of Jesus Christ to pray.

m

Soli. Coro.

With care; swell tone.

HOWD. 7s.

V. C. T.

1. Sa - cred wisdom! be my guide; Suf - fer not my feet to slide; Or, from thine all - per - fect way, In the path of sin to stray.

m

Medium. In the swell tone, and the ♪ & ♪ short.

TABOR. 7s. 6 lines.

THOS. HASTINGS.

1. Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a healing flood,
Be of fear and sin the cure,— Save from wrath, and make me pure.
2. Should my tears for - ev - er flow, Should my zeal no languor know, This for sin could not a - tone; Thou must save, and thou a - lone!
In my hand no price I bring; Sim - ply to thy cross I cling.
3. While I draw this fleet - ing breath, When mine eye - lids close in death, When I rise to worlds unknown, And be - hold thee on thy throne,—
Rock of a - ges! cleft for me, Let me hide my - self in thee.

mf *m* *mp* D. C.

Allegretto. With earnestness.

LILLA. 7s.

*

1. Haste, O sin - ner—now be wise; Stay not for the morrow's sun: Wisdom, if you still despise, Hard - er is it to be won, Hard - er is it to be won.

f *m* Soli. Coro.

Rather fast, with care and precision.

BRENNAN. 7s.

Lord, be - fore thy pres-ence come, Bow we down with ho - ly fear; Call our err - ing foot - steps home, Let us feel that thou art near.

p

Slow, with earnest and entreating expression.

WARNING. 7s.

Sing the Eighths staccato, and be careful to observe the dynamic directions throughout the piece *

1. Haste, O sin - ner, now be wise; Stay not for the mor row's sun; Wis - dom, if you still de - spise, Hard - er is it to be won.
2. Haste, and mer - cy now im - plore; Stay not for the mor - row's sun; Lest thy sea - son should be o'er, Ere this eve-ning's stage be run.
3. Haste, O sin - ner, now be blest; Stay not for the mor - row's sun; Lest thy lamp shoul l cease to burn, Ere sal - va-tion's work is done.

Cres.

Close, gliding style.

BENTON. 7s.

V. C. T.

1. Keep me, Sa - viour, near thy side, Let thy coun - sel be my guide; Nev - er let me from thee rove, Sweet - ly draw me by thy love.

m

Cres.

Larghetto. Glissando.

WILNA. 7s.

Be careful to make the notes in the triplets of equal length. V. C. T.

1. Thou that dost my life pro - long, Kind - ly aid my morn - ing song; Thank-ful from my couch I rise, To the God that rules the skies.
2. Thou didst hear my eve-ning cry; Thy pre - serv - ing hand was nigh; Peace-ful slum - bers thou hast shed, Grate-ful to my wea - ry head.
3. Thou hast kept me through the night; 'Twas thy hand re - stored the light; Lord, thy mer - cies still are new, Plenteous as the morn-ing dew.

Avoid singing this tune in a lifeless and drawling manner. Observe strictly the dynamic characters given it.

DEVOTION. 7s. 6 lines.

Moderato. Con moto. Messa di voce.

Key of E♭, or E♮

Morning. 1. In this calm, im - pres - sive hour, Let my prayer as - cend on high; God of mer - cy, God of power,
2. With this morn - ing's ear - ly ray, While the shades of night de - part; Let thy beams of light con - vey,
Evening. 4. Now, from la - bor and from care, Eve - ning shades have set me free; In the work of praise and prayer,
5. Sin and sor - row, guilt and woe, With - er all my earth - ly joys; Naught can charm me here be - low,

Cres. - - - - - - - - Dim. *mf*

Hear me, when to thee I cry, Hear me, from thy lof - ty throne, For the sake of Christ thy Son.
Joy and glad - ness to my heart; Now o'er all my steps pre - side, And for all my wants pro - vide.
Lord, I would con - verse with thee; O, be - hold me from a - bove, Fill me with a Sa - viour's love.
But my Sa - vour's melt - ing voice; Lord, for - give; thy grace re - store, Make me thine for - ev - er more.

f Cres. Dim. *p* Ritard.

Moderato.

BRENT. 7s.

*

1. Lord, we come be - fore thee now; At thy feet we hum - bly bow; Oh do not our suit dis - dain! Shall we seek thee, Lord, in vain?
3. In thine own ap - point-ed way, Now we seek thee, here we stay; Lord, we know not how to go, Till a bless - ing thou be - stow.
4. Send some message from thy word, That may joy and peace af - - ford; Let thy Spir - it now im - part Full sal - va - tion to each heart.

m

WARRINER. 7s.

Choral.

V. C. T.

1. On thy church, O Power di - vine, Cause thy glo - rious face to shine; Till the na - tions from a - far Hail her as their guid - ing star.
2. Then shall God, with lav - ish hand, Scat - ter bless - ings o'er the land; And the world's re - mo - test bound With the voice of praise re - sound.

m *m* *f* *ff*

ADVENT. 7s.

Quite fast. Joyful expression. Staccato.

Bright and joy - ful is the morn, For to us a Child is born; From the high - est realms of heaven Un - to us a Son is given.

f *ff*

REDEMPTION. 7s.

With life, yet not too fast.

V. C. T.
From the "Lute."

1. Now be - gin the heavenly theme, Sing of mer - cy's heal - ing stream: Ye, who Je - sus' kind - ness prove, Sing of his re - deem - ing love
2. Welcome all, by sin op-pressed, Wel-come all to Je - sus' rest: No - thing brought him from a - bove, No - thing but re - deem - ing love.
3. He sub - dued th' in-fer - nal powers, His in - vet - erate foe, and ours: These he from their em - pire drove, Migh - ty in re - deem - ing love.
4. Hith-er, then, your trib - ute bring, Strike a - loud each joy - ful string: Saints be - low and saints a - bove, Join to praise re - deem - ing love.

mf **Soli.** **Coro.** *f*

Slightly faster than Medium.

DARIEN. 7s. Double. (Set piece.)

V. C. T.

1. Je - sus, Sa - viour of my soul, Let me to thy bo - som fly; While the ra - ging bil-lows roll, While the tem - pest still is high:
2. Oth - er ref - uge have I none— Help-less hangs my soul on thee: Leave, O leave me not a - lone, Still sup - port and com - fort me.

Soli, this score.

All my trust on thee is stayed; All my help from thee I bring; Cov - er my de - fence-less head With the shad - ow of thy wing.
Hide me, O my Sa-viour, hide, Till the storm of life be past; Safe in - to the ha - ven guide; O re - ceive my soul at last.

Coro, but not too loud.

Soli. *mf* Coro. *m* Dim.

KINGSLEY. 7s. Double.

GEO. KINGSLEY.
From "the hour of prayer."
By permission.

Slow, and sing every ♪ nearly as short as a ♪. Sotto voce.

1. Lamb of God, who thee re - ceive, Who in thee de - sire to live, Day and night they cry to thee, As thou art, so let us be!
3. Dust and ash - es though we be, Full of guilt and mis - e - ry; Thine we are, thou Son of God; Take the pur-chase of thy blood.

2. Fix—oh fix our wavering mind! To thy cross our spirits bind: Gladly now we would be clean! Cleanse our hearts from every sin, Cleanse our hearts from every sin.
4. Sin - ners who in thee be - lieve, Ev - er - lasting life re-ceive; They with joy behold thy face, Triumph in thy pardoning grace, Tri - umph in thy pardoning grace.

Soli. Coro. f ff f m

Slow, with expression.

VENICE. 7s.

Strong accent upon the quarters, and the eighths very light; with plain articulation.

V. C. T.

1. Pleasing spring again is here! Trees and fields in bloom appear! Hark! the birds, with artless lays, Warble their Creator's praise! Warble their Creator's praise!
2. Lord, afford a spring to me! Let me feel like what I see: Ah! my winter has been long, Chilled my hopes, suppressed my song! Chilled my hopes, suppressed my song!
3. How the soul in winter mourns, Till the Lord, the Sun, returns! Till the Spirit's gentle rain, Bids the heart revive again! Bids the heart revive a - gain!

m *mf* *f* *m* *m*

With spirit and animation.

BELLEFONTE. 7s.

V. C. T.

1. Chil - dren of the heavenly King, As ye jour-ney, sweet - ly sing, Sing your Saviour's wor-thy praise, Glo - rious in his works and ways.
2. Ye are travelling home to God, In the way the fa - thers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.
4. Lord, sub - mis - sive make us go, Glad - ly leav- ing all be - low; On - ly thou our lead-er be, And we still will fol - low thee.

mf *ff*

With spirit, and in exact time.

BARTLETT. 7s. Double.

Arranged from MOZART.

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and mer - cy mild, God and sinners ree - on - ciled."
4. Veiled in flesh, the Godhead see, Hail th' incarnate De - i - ty! Pleased as man with men t' ap - pear, See the great Im - man - uel here.

Soli. Coro.

2. Joy - ful, all ye na - tions, rise, Join the tri - umph of the skies; With th' an - gel - ic host pro - claim, "Christ is born in Beth - le - hem."
5. Hail the heaven-born Prince of Peace! Hail the Sun of Righteousness! Light and life to all he brings, Risen with heal - ing in his wings.

Soli. Coro.

Allegro Moderato. Bold and cheerful.

BEAUMONT. 7s. 6 lines.

Arranged from* BEAUMONT, expressly for this work.

1. Christ, whose glo - - ry fills the skies, Christ, the true, the on - ly light, Sun of Righteous - ness, a - rise!
2. Dark and cheer - less is the morn, If thy light is hid from me; Joy - less is the day's re - turn,
3. Vis - it, then, this soul of mine, Pierce the gloom of sin and grief; Fill me, ra - diant Sun di - vine!

Tri - umph o'er the shades of night: Day - spring, from on high, be near; Day - star, in my heart ap - pear.
Till thy mer - cy's beams I see; Till thy in - ward light im - part, Glad my eyes, and warm my heart.
Scat - ter all my un - be - lief; More and more thy - self dis - play, Shi - ning to the per - fect day.

Cres.

Day - spring, Day - star,

Day - spring, Day - star,

Day - spring, Day - star,

Medium movement.

WORSHIP. 7s. 6 lines.

L. MASON.
From B. A. Collection.
By permission.

1. Safe - ly through an - oth - er week God has brought us on our way; Let us now a bless - ing seek, Wait - ing in his courts to - day,—
3. Here we come thy name to praise; Let us feel thy pres-ence near: May thy glo - ry meet our eyes, While we in thy house ap - pear;

m *mp* *mf* *m*

Day of all the week the best, Em - blem of e - ter - nal rest, Day of all the week the best, Em - blem of e - ter - nal rest.
Here af - ford us, Lord, a taste Of our ev - er - last - ing feast, Here af - ford us, Lord, a taste Of our ev - er - last - ing feast.

Soli. Coro. *f* Cres.

Choral, with awe and solemnity.

LUTHER. 8s & 7s. PECULIAR.

Only for the words set.

* Partly from HANDEL.

1. Great God, what do I see and hear? The end of things cre - a - ted: The Judge of man I see ap - pear, On clouds of glo - ry seat - ed:
2. The dead in Christ shall first a - rise, At the last trum-pet's sound - ing, Caught up to meet him in the skies, With joy their Lord sur - round - ing:
3. But sin - ners, filled with guil - ty fears, Be - hold his wrath pre - vail - ing; For they shall rise, and find their tears And sighs are un - a - vail - ing:
4. Great God, what do I see and hear? The end of things cre - a - ted: The Judge of man I see ap - pear, On clouds of glo - ry seat - ed:

mf *f*

The trum - pet sounds; the graves re - store The dead which they con - tained be - fore: Pre - pare, my soul, to meet him.
No gloom - y fears their souls dis - may; His pres - ence sheds e - ter - nal day On those pre - pared to meet him.
The day of grace is past and gone; Trem - bling they stand be - fore the throne, All un - pre - pared to meet him.
Be - fore his cross I view the day When heaven and earth shall pass a - way, And thus pre - pare to meet him.

m *mf*

Larghetto. Sostenuto. With feeling and expression.

PHARSALIA. 8s & 7s.

V. C. T.
Words by HUTTON.

1. Cares and toils of earth for - sa-king, Here our souls have sa - cred rest; Joys at heav-enly springs par - taking, Springs which cleanse and soothe the breast.
2. Here, engaged in sweet de - vo-tion, How our hearts their woes for - get! Dis - tant far the world's com - motion, Hushed the mur - murs of re - gret.
3. Prayer our in - most thoughts re - fi - ning, Rais - eth our de - sires on high; Du - ty, hon - or, bliss com - bi-ning, Strengthening ev - ery mor - al tie.
4. Thus in prayers and hopes u - ni - ted, While we praise our Fa - ther's love,— By his word of prom - ise light-ed, We ad - vance to realms a - bove.

Cres. - - - Rall.

MYRTLE. 8s & 7s.

Medium time. Flowing style.

* Abridged, altered, and arranged expressly for this work.

1. Sa - viour, source of ev - ery bless-ing. Tune my heart to grate-ful lays; Streams of mer-cy nev - er ceas - ing, Call for cease - less songs of praise.
2. Teach me some me - lo - dious meas-ure, Sung by raptured saints a - bove; Fill my soul with sa - cred pleasure, While I sing re - deem ing love.
3. Thou didst seek me when a stran - ger, Wan-der - ing from the fold of God, Thou, to save my soul from dan-ger, Didst re - deem me with thy blood.

m

Soli.

Coro.

Medium, no faster.

ROUEN. 8s & 7s. Double.

Arranged from THOMPSON, England.

Close.

1. Love di - vine, all love ex - cel-ling, Joy of heaven, to earth come down: Fix in us thy hum-ble dwell-ing, All thy faith-ful mer-cies crown.
Vis - it us with thy sal - va - tion, En - ter ev - ery trembling heart.

Close.

Soli.

Close.

Soli.

Close.

D. C.

Je - sus! thou art all com-pas - sion, Pure, un-bound-ed love thou art; Vis - it us with thy sal - va - tion, En - ter ev - ery trem-bling heart.

D. C.

Coro. *mf*

Soli.

D. C.

D. C.

ELVAH. 8s & 7s.

Allegretto. Staccato. No suspension of time at the Double Bars.

1. Hark! what mean those holy voices, Sweetly sounding thro' the skies? Lo! th'angelic host rejoi - - - ces; Heavenly hallelujahs rise, Heavenly hal - le - lujahs rise.
2. Hear them tell the wondrous story, Hear them chant in hymns of joy, "Glory in the highest, glo - - - ry! Glory be to God most high! Glory be to God most high!"
5. Haste, ye mortals, to adore him; Learn his name, and taste his joy, Till in heaven ye sing before him, Glory be to God most high! Glory be to God most high!

Soli. Coro. *f* *ff* *f*

BUSHNELL. 8s & 7s.

Slightly faster than Medium. *

1. Glo - rious things of thee are spo - ken, Zi - on, cit - y of our God! He, whose word can ne'er be broken, Chose thee for his own a - bode.
2. Lord, thy church is still thy dwelling, Still is pre - cious in thy sight; Ju - dah's tem - ple far ex - celling, Beaming with the gos - pel's light.

f Dispersed melody.

Medium.

GILMAN. 8s & 7s.

1. Blest be thou, O God of Is - rael, Thou, our Father, and our Lord! Blest thy ma - jes - ty for - ev - er! Ev - er be thy name a - dored.
2. Thine, O Lord, are power and greatness; Glo - ry, victory are thine own; All is thine in earth and heaven; O - ver all thy boundless throne.

f

Coro or Soli, first two lines.

Moderato. Glissando.

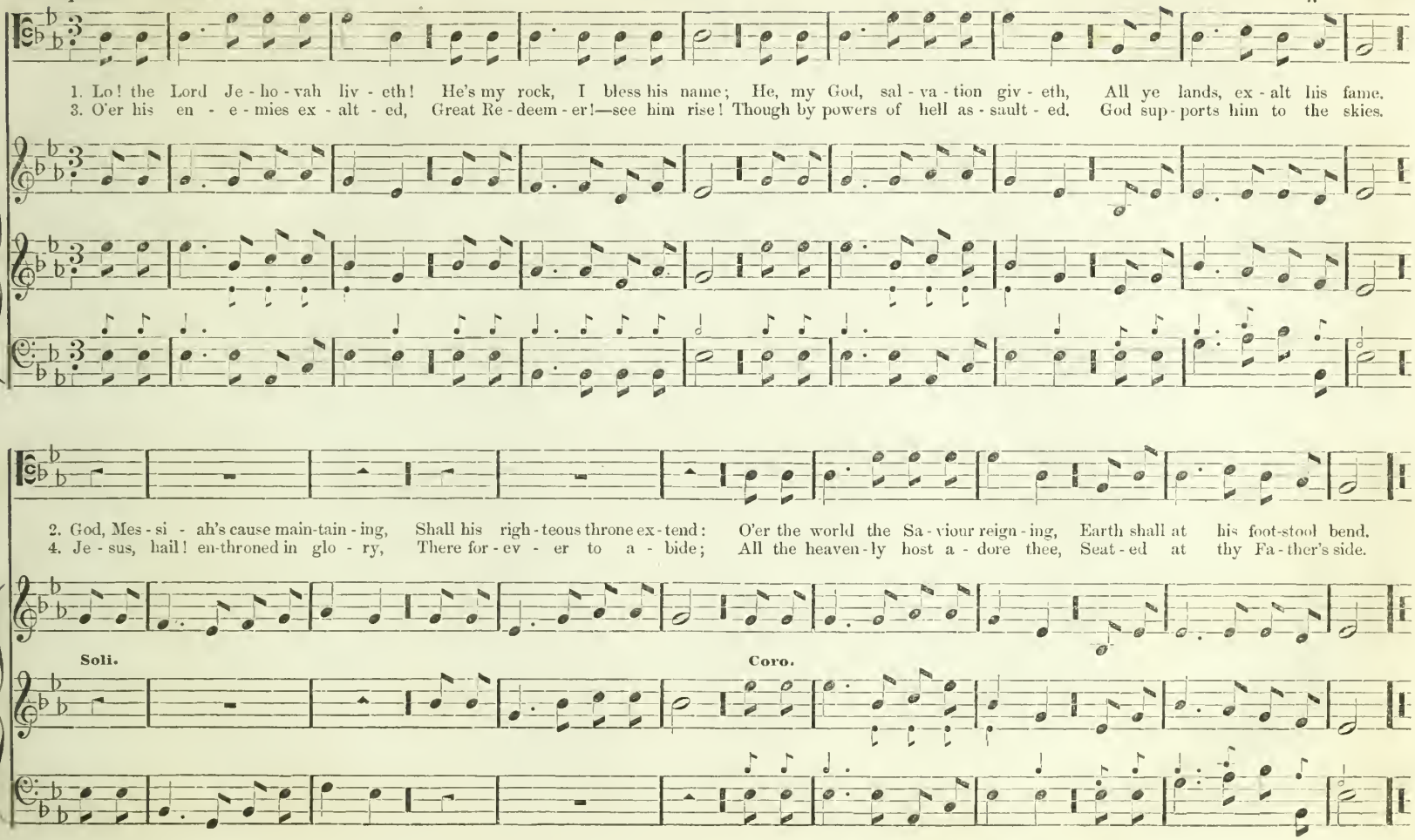
AMAZON. 8s & 7s.

Russian Air.

1. Light of those, whose dreary dwelling Borders on the shades of death, Rise on us, thy - self re - vealing, Rise, and chase the clouds be - neath.
2. Thou, of life and light Cre - a - tor! In our deep - est darkness rise; Seat - ter all the night of nature; Pour the day up - on our eyes.

FENNELAND. 8s & 7s. Double.

Spiritoso. Bold and loud. No suspension of time at the double bars.



Slowly, with feeling. (Transposed from Eb.)

INDUS. 8s & 7s. Double.

V. C. T.

1. Cease, ye mourners, cease to lan - guish O'er the grave of those you love; Pain, and death, and night, and an - guish, En - ter not the world a - bove.
3. Light and peace at once de - riv - ing From the hand of God most high, In his glo - rious presence liv - ing, They shall nev - er—nev - er die!

Treble and Tenor may sing alternately here if desired.

2. While our si - lent steps are stray - ing, Lone-ly, through night's deepening shade, Glo - ry's bright - est beams are play - ing Round th' im - mor - tal spir - it's head.
4. End - less pleas - ures, pain ex - clud - ing, Sick-ness there no more can come; There no fear of woe in - trud - ing, Sheds o'er heaven a mo-ment's gloom.

Soli. **Coro.** *f*

Slowly, and with all possible expression.

ERITH. 8s & 7s. Double.*

* Arranged for this work.
From a Spanish melody.

1. Sa-viour, source of ev-ery bless-ing, Tune my heart to grate-ful lays; Streams of mer-cy nev-er ceas-ing, Call for cease-less songs of praise.
3. Thou didst seek me when a stranger, Wandering from the fold of God, Thou, to save my soul from dan-ger, Didst re-deem me with thy blood.

Soli. Coro. Soli. Coro. *f*

2. Teach me some me-lo-dious measure Sung by rap-tured saints a-bove; Fill my soul with sa-cred pleas-ure While I sing re-deem-ing love.
4. By thy hand re-stored, de-fend-ed, Safe through life thus far I'm come; Safe, O Lord, when life is end-ed, Bring me to my heavenly home.

Soli. Coro. *f*

* The arrangement of this tune in "Taylor's Sacred Minstrel" is found too high for most choirs, consequently it is here given in an entirely new form: which not only brings it within the easy compass of the voice, but imparts to it variety and beauty.

LUMINA. 8s & 7s.

Medium time, and very distinct.

*Arranged from a well-known air.

Alto.

1. Light of those whose drear-y dwelling Bor - ders on the shades of death! Rise on us, thy - self re-veal-ing, Rise, and chase the clouds be - neath.
2. Thou, of life and light Cre - a - tor, In our deep-est dark - ness rise; Scat - ter all the night of na - ture, Pour the day up - on our eyes.
4. Save us, in thy great com-pas-sion, O thou Prince of peace and love! Give the knowledge of sal - vation, Fix our hearts on things a - bove.
5. By thine all - suf - fi - cient merit, Ev - ery bur-dened soul re - lease; Ev - ery wea-ry, wan-dering spirit, Guide in - to thy per - fect peace.

2d Soprano.

If well sung, better as a Quartette than a Semi, or full chorus. Designed for social or concert singing.

1st Soprano.

Tenor.

WILMANTIC. 8s 7s & 4.

With life.

Melody by ROSSINI.

Close. D.C.

1. May the glorious day of prom-ise Come, and spread its cheer - ful ray, When the scat-tered sheep of Is - rael Shall no long - er go a - stray;
When hosan-nas, When ho - san - nas, With u - ni - ted voice they cry.

Close. D. C.

f

Close. D. C.

Close. D. C.

ZION. 8s 7s & 4.

Varied, from Medium to Allegretto.
One of the most available tunes in this metre, extant.

THOMAS HASTINGS.
By permission.

1. On the mountain's top ap - pear-ing, Lo! the sa-cred herald stands!
Welcome news to Zi - on bear-ing, Zi- on long in hostile lands. Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands.
2. Lo! thy sun is risen in glo - ry! God himself appears thy friend;
All thy foes shall flee be - fore thee, Here their boasted triumphs end: Great deliverance Zion's king will surely send, Great de - liverance Zion's king will surely send.

mf *f* **Soli.** **Coro.**

SUFFOLK. 8s 7s & 4.

Majestic. Not too slow.

1. Lo! he comes, with clouds descending, Once for fa- vored sin - ners slain!
Thousand, thousand saints attend-ing, Swell the tri- umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes—and comes to reign.

mf *mf* *f* *ff*

Medium only. Portamento di voco.

BOURBON. 8s 7s & 4.

V. C. T.

1. O'er the realms of pa - gan dark - ness, Let the eye of pit - - y gaze; See the kin - dreds of the peo - ple

Lost in sin's be - wil - dering maze: Dark - ness brood - ing On the face of all the earth.

Portamento.

2. Light of them that sit in darkness!
Rise and shine—thy blessings bring;
Light to lighten all the Gentiles!
Rise with healing in thy wing;
To thy brightness
Let all kings and nations come.

3. May the heathen, now adoring
Idol gods of wood and stone,
Come, and, worshipping before him,
Serve the living God alone:
Let thy glory
Fill the earth, as floods the sea.

1. Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land; I am weak— but thou art might - y;
2. O - pen now the crys - tal foun - tain, Whence the heal - ing streams do flow; Let the fi - ery, cloud - y pil - lar,
3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side; Bear me through the swell - ing cur - rent;

Soli, the upper score.

Cres.

m

Vocal, or Instrumental Base.

Hold me with thy powerful hand, Hold me with thy powerful hand: Bread of heaven, Bread of heaven, Feed me till I want no more.
Lead me all my jour - ney through, Lead me all my journey through: Strong De - liverer, Strong De - liverer, Be thou still my strength and shield.
Land me safe on Ca - naan's side, Land me safe on Canaan's side; Songs of praises, Songs of praises, I will ev - er give to thee.

Coro.

f *mf* *f* Cres.

Medium tone. Calm and serene.

BOYDEN. 8s 7s & 4. *

1. Come, ye sin - ners, poor and wretched, Come in mer - cy's gracious hour! Je - sus rea - dy stands to save you, Full of pit - y, love, and power:
2. Come, ye thirsty, ye are welcome! God's free bounty glo - ri - fy; True be - lief, and true re - pentance, Ev - ery grace which brings us nigh;

He is a - ble, He is a - ble, He is will - ing—doubt no more.
Without money, Without money, Come to Je - sus Christ, and buy.

ELLERSLY. 8s 7s & 4. *

1. O'er the gloomy hills of darkness, Look, my soul—be still, and gaze;

See the promi - ses ad - vancing To a glo - rious day of grace! Blessed jubilee! Blessed jubilee! Let thy glo - rious morning dawn!

Choral style.

ENFIELD. 8s 7s & 4.

Subject from * CHEETHAM.

1. Lo! he comes, with clouds descending, Once for fa-vored sin - ners slain: Thousand, thou-sand saints, at - tend-ing, Swell the tri - umph of his train:
3. When the sol - emn trump has sounded, Heaven and earth shall flee a - way: All who hate him must, confound-ed, Hear the sum-mons of that day;

Hal - le - lu - jah! Hal-le - lu - jah! Je - sus comes—and comes to reign.
"Come to judgment! Come to judgment! Come to judgment! come a - way."

BETHUEN. H. M.

Medium. Staccato.

Arranged from a * French air.

To God I lift mine eyes, From him is all my aid;

f

The God that built the skies, And earth and na-ture made: God is the tower To which I fly: His grace is nigh In ev - ery hour.

m

Medium movement.

EL DORADO. H. M.

V. C. T.

3. No burn-ing heats by day, Nor blasts of even-ing air, Shall take my health a-way, If God be with me there:
4. Hast thou not given thy word To save my soul from death? And I can trust my Lord To keep my mor-tal breath:

Soli, strictly.

Thou art my sun, And thou my shade, To guard my head By night or noon; Thou art my sun, And thou my shade, To guard my head, By night or noon.
I'll go and come, Nor fear to die, Till from on high Thou call me home; I'll go and come, Nor fear to die, Till from on high Thou call me home.

Coro. *mf*

Omit this, if preferred

With life.

BRITANNIA. H. M.

Anonymous.

1. Ye tribes of Ad-am, join With heaven, and earth, and seas, And of - fer notes di - vine To your Cre - a - tor's praise. Ye ho - ly throng Of an - gels bright,
2. The shin - ing worlds above In glo - rious or - der stand, Or in swift cours-es move By his su - preme command. He spake the word, And all their frame

f *m*

In worlds of light, In worlds of light Be - gin the song.
From no - thing came, From no - thing came To praise the Lord.

Cres. *ff*

Allegretto. Staccato.

LENOX. H. M.

EDSON.

1. Ye tribes of Ad - am, join With heaven, and earth, and seas,

And of-fer notes di - vine To your Cre - a - tor's praise. Ye holy throng Of angels bright, Ye ho-ly throng Of an-gels bright, In worlds of light Be - gin the song.

Soli. Coro.

BRIMFIELD. H. M.

In Choral style. Allegretto.

1. Wel - come, de - light - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn; Lord, make these mo - ments blest.
2. Now may the King de - scend, And fill his throne of grace; Thy scep - tre, Lord, ex - tend; While saints ad - dress thy face.

From low de-lights and mor - tal toys, I soar to reach im - mor - tal joys.
Let sin - ners feel thy quick'ning word, And learn to know and fear the Lord.

f

Af - fords di - vin - er joy Than thou-sand days be - side. Where God re - sorts, I love it more To keep the door, Than shine in courts.

Coro. *f* *ff* *f*

PALMER. H. M.

Lofty and majestic. Declamando.

1 To spend one sacred day Where God and saints abide,

Soli, or Semi-Chorus.

mf

WARSAW. H. M.

T. CLARK, England.
Instrumental Base, by the Editor, for this work.

Rather fast. Staccato.

1. To God I lift mine eyes, From him is all my aid; The God that built the skies,
2. My feet shall nev - er slide, And fall in fa - - tal snares, Since God, my guard and guide,

mf

And earth and na - ture made: God is the tower To which I fly: His grace is nigh In eve - ry hour.
De - fends me from my fears. Those watch - ful eyes, That nev - er sleep, Shall Is - rael keep When dan - gers rise.

Soli. Repeat in Chorus.

ff

With spirit, but not too fast.

CHIMBORAZO. H M.

*

1. Awake, ye saints, awake, And hail the sacred day; In loftiest songs of praise Your joyful homage pay; Come, bless the day That God hath blest, The type of heaven's Eternal rest.

f *ff* *f* *mf* Cres.

Unisons.

HADDAM. H. M.

L. MASON.

1. The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright, No mortal eye Can bear the sight.
4. And can this mighty King Of glory condescend? And will he write his name, "My father, and my friend?" I love his name! I love his word! Join all my powers, And praise the Lord.

mf

1. Mark the soft-fall-ing snow, And the dif-fu-sive rain! To heaven, from whence it fell, It turns not back a - - gain;

mf

Swell and leave these two g's abruptly.

And wa-ters earth Thro' ev-ery pore, And calls forth all her se-cret store.

Slow. *ff*

And calls forth all her se - - - - cret store.

Slow. *ff*

Slow. *ff*

2. Arrayed in beauteous green,
The hills and valleys shine;
And man and beast are fed
By Providence divine:
The harvest bows
Its golden ears,
The copious seed of future years.

3. "So," saith the God of grace,
"My gospel shall descend,
Almighty to effect
The purpose I intend:
Millions of souls
Shall feel its power,
And bear it down to millions more."

LUZON. H. M.

V. C. T.

Allegretto. Rather Staccato.

1. Rise, Sun of Glo - ry, rise! And chase those shades of night, Which now ob - scure the skies, And hide thy sa - cred light:
2. Now send thy Spir - it down On all the na - tions, Lord! With great suc - cess to crown The preach - ing of thy word;
3. Then shall thy king - dom come A - mong our fall - en race, And all the earth be - come The tem - ple of thy grace;

f *mf* *m* Cres.

Oh chase those dis - mal shades a - way, And bring the bright mil - len - nial day! And bring the bright mil - len - nial day!
That hea - then lands may own thy sway, And cast their i - dol gods a - way, And cast their i - dol gods a - way.
Whence pure de - vo - tion shall as - cend, And songs of praise, till time shall end, And songs of praise, till time shall end.

f *mf* *f* *f* *ff*

WILMINGTON. 8s. Double.

Moderato.

In - spi - rer and hear-er of prayer, Thou Shepherd and Guardian di - vine; My all to thy cov - e - nant care I sleep-ing or wa-king re - sign;

p

If thou art my shield and my sun, The night is no dark-ness to me; And fast as my min-utes roll on, They bring me but near-er to thee.

Cres. *f* Dim.

Faster somewhat than Medium.

BERKLEY. 8s.

G. W. LUCAS.

My gra-cious Re - deemer I love, His prais-es a - loud I'll pro - claim; And join with the ar - mies a - bove To shout his a - dor - a - ble name.

m *mf* *f* *ff*

VALLETTA. 8s.

Medium movement.

V. C. T.

1. In - spi - rer and hear-er of prayer, Thou Shepherd and Guardian di - vine; My all to thy cov - e - nant care I sleep-ing or wa-king re - sign;
2. If thou art my shield and my sun, The night is no dark-ness to me; And fast as my mo-ments roll on, They bring me but near - er to thee.

Soli. Coro. Rall.

ASIA. 7s & 6s.

Rather slowly.

* In part from MOZART.

1. Go when the morning shi - neth, Go when the noon is bright; Go when the eve de - cli - neth, Go in the hush of night;
2. Re - mem - ber all who love thee, All who are loved by thee; Pray, too, for those who hate thee, If a - ny such there be;

Sing small note for 2d verse, and slur the 2d and 3d notes.

Bases.

Go with pure mind and feeling, Fling earthly thought a - way, And, in thy closet kneel - ing, Do thou in se - cret pray.
Then for thy - self, in meekness, A blessing humbly claim, And blend, with each pe - ti - tion, Thy great Re - deem - er's name.

mf Cres. - - - - - - *f*

AUTUMN. 7s & 6s.

V. C. T.
From the "Lute."

Slightly faster than Medium.

1. The leaves a - round me fall - ing, Are preaching of de - cay; The hol - low winds are call - ing, "Come, pil - grim, come a - way!"
2. The day, in night de - cli - ning, Says, I must, too, de - cline; The year, its bloom re - sign - ing, Its lot foreshadows mine.
3. The light my path sur - rounding, The loves to which I cling, The hopes with - in me bounding, The joys that round me wing—
4. All, all, like stars at e - ven, Just gleam and shoot a - way, Pass on be - fore to hea - ven, And chide at my de - lay.
5. The friends, gone there be - fore me, Are call - ing from on high; And hap - py an - gels o'er me Tempt sweet - ly to the sky.
6. "Why wait," they say, "and with - er 'Mid scenes of death and sin? O rise to glo - ry, hith - er, And find true life be - gin."

SERIOSO. 7s & 6s.

V. C. T.
From the "Lute."

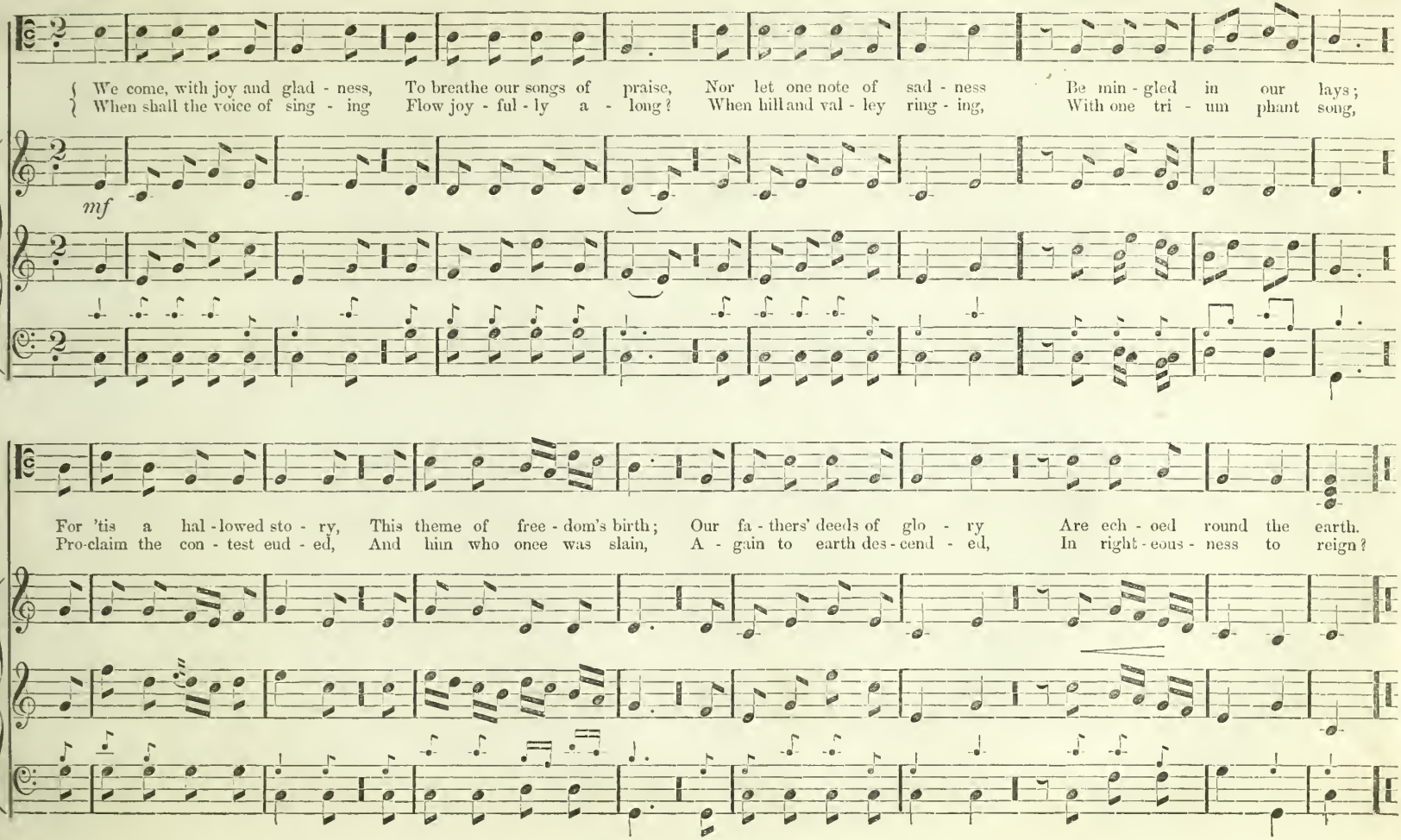
Rather slow.

1. How many a rose of beau - ty Will bloom to fade a - way! How many a child of pit - y Will die ere yet 'tis day!
2. How many a gem of brightness Lies hid - den from our sight! Yet there's a world of gladness Where all's revealed to light.
3. The bud - ding flower of sweetness, The blooming cit - ron's shade, Are em - blems of life's fleetness, To where no foes in - vade.
4. Then look to heaven in sor - row, For - get all mor - tal care; The past for - get, the morrow Will be e - ter - nal there.

ONIDE. 7s & 6s.

Medium.

*Melody not wholly original.



Slowly, with feeling. Sing the 8ths short and lightly.

GERMANIA. 7s & 6s.

V. C. T.

2. He comes, with suc - cor speed - y, To those who suf - fer wrong; To help the poor and need - y, And bid the weak be strong:
3. He shall de-scend like show - ers Up - on the fruit - ful earth, And love and joy, like flow - ers, Spring in his path to birth;
4. For him shall prayer un - ceas - ing And dai - ly vows as - cend, His king - dom still in - creas - ing— A king-dom with - out end:

Soli. *m* > *mf* >> *m* > *mf*

To give them songs for sigh - ing, Their dark-ness turn to light, Whose souls, condemned and dy - ing, Were pre - cious in his sight.
Be - fore him, on the moun-tains, Shall peace, the her - ald, go; And righteousness, in foun - tains, From hill to val - ley flow.
The tide of time shall nev - er His cov - e - nant re - move: His name shall stand forev - er; That name to us is love.

Coro. *mp* *mf* Cres. - - - - -

With feeling, but not too loud or fast.

FLORENCE. 7s & 6s. PECULIAR.

1. Why sinks my soul de - spond-ing? Why fill my eyes with tears? While na - ture all sur - round - ing, The smile of beau - ty wears:
2. The pleas - ure that de - ceived me, My soul no more can charm; Of rest they have be - reaved me, And filled me with a - larm,

Why bur - dened still with sor - row, Is ev - ery la-boring thought? Each vis - ion that I bor - row, With gloom and sad - ness fraught?
The ob - jects I have cher - ished, Are emp - ty as the wind; My earth - ly joys are per - ished, What com - fort shall I find?

Moderato.

ALVA. 7s & 4s.

V. C. T.

1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Kind fore - run-ner, soothe my fears, Light me through the darksome way ;

Break the shad - ows, Break the shad - ows, Ush - er in e - ter - nal day.

f Cres.

2. Upward from this dying state
Bid my waiting soul aspire,
Open thou the crystal gate,
To thy praise attune my lyre.
Then triumphant,
I will join the immortal choir.

3. When the mighty trumpet blown,
Shall the judgment dawn proclaim;
From the central, burning throne,
Mid creation's final flame,
With the ransomed,
Thou wilt own my worthless name.

Close and gliding style.

JEWELL. 8s & 6s.

1. Blest is the hour when cares depart, And earthly scenes are far; When tears of wo for-get to start, And gently draws upon the heart Devotion's ho-ly star.

m Dim.

With spirit.

CARLINI. 8s & 6s. (PECULIAR.)

1. Sing hal-le-lu-jah! praise the Lord! Sing with a cheerful voice; Ex-alt our God with one ac-cord, And in his name re-joice; Ne'er cease to

Unisons. *f* *m* Unisons. *f* *mf*

sing, thou ransomed host. To Father, Son, and Holy Ghost, Till, in the realms of endless light, Your praises shall u-nite, Your praises shall u-nite.

Cres. *f* *mf* *f* *ff*

Rather slowly.

GARDEN. 8s & 6s.

V. C. T.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go To sad Gethsema - ne; His countenance is all divine, Yet grief appears in every line.
2. He bows beneath the sins of men; He cries to God, and cries again, In sad Gethsema - ne; He lifts his mournful eyes above—"My Father, can this cup remove?"
3. With gentle re - sig - na - tion still, He yielded to his Father's will, In sad Gethsema - ne; "Behold me here, thine only Son; And, Father, let thy will be done."

m Better as a Quartette, or Semi-Chorus.

Singers, remember that Six Flats is read the same as One Sharp. This may be changed to the latter signature; but the former is far preferable.

Medium.

COURTLAND. 8s & 6s. (PECULIAR.)

*

1. My God, my Father, while I stray Far from my home, on life's rough way, O, teach me, from my heart to say, "Thy will, my God, be done."
4. If thou shouldst call me to re - sign What most I prize—it ne'er was mine,— I on - ly yield thee what is thine; "Thy will, my God, be done."
6. Re - new my will from day to day, Blend it with thine, and take a - way Whate'er now makes it hard to say, "Thy will, my God, be done."

m

COREA. 8s & 4s. (Trio.)

Moderato. Cantabile. Messa di voce.

V. C. T.
Words by MONTGOMERY.

Tenor Soli.

1. There is a calm for those who weep, A rest for wea - ry pil - grims found; They soft - ly lie, and sweet - ly sleep, Low in the ground.
2. I long to lay this pain - ful head, And ach - ing heart be - neath the soil— To slum - ber in that dream-less bed, From all my toil.

Alto Soli.

mp

Base Soli.

ORLANDO. 8s & 4s.

Medium only. Staccato.

*

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine!
2. Come, sinners, hear the joyful news, Nor longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, To invite you near.
3. Ye saints in glory, strike the lyre, Ye mor - tals, catch the sacred fire; Let both the Saviour's love proclaim— Forever worthy is the Lamb Of endless praise.

f *ff* *mf* *m*

Moderato. With earnestness. Not too loud.

BIRGE. 8s & 4s.

1. Cre-ate, O God, my powers a - new, Make my whole heart sincere and true; Oh cast me not in wrath a - way, Nor let thy soul-enlivening ray Still cease to shine.
2. Re-store thy fa - vor, bliss di - vine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

m *mf* Cres. *m*

GRANGER. 8s & 4s.

Medium.

1. A - las! how poor and lit - tle worth Are all those glit - tering toys of earth That lure us here! Dreams of a sleep that death must break: Alas! before it bids us wake, They dis - ap - pear.
3. Our birth is but the start-ing - place; Life is the run - ning of the race, And death the goal: There all those glittering toys are brought; That path alone, of all unsought, Is found of all.
4. O, let the soul its slum-bers break, A - rouse its sen - ses and a - wake To see how soon Life, likes its glo ries, glides away, And the stern footsteps of de - cay Come stealing on.

m *mf* *p*

SHELLEY. 8s & 9s.

Medium.

1. Weep not for the saint that as - cends To par-take of the joys of the sky; Weep not for the ser-aph that bends With the worshipping cho-rus on high.
2. Weep not for the spir - it now crowned With the garland to martyr-dom given; O weep not for him: he has found His re - ward and his refuge in heaven.
3. But weep for their sorrows who stand And la - ment o'er the dead by his grave; Who sigh when they muse on the land Of their home far a - way o'er the wave.

m Cres. - - - - - - - - *m* Dim.

STANDISH. 8s & 7s. (PECULIAR.)

Medium. (Psalmist. Hymn 580.) V. C. T.

1. O lay not up up - on this earth, Your hope, your joy, your treasure; Here sor - row clouds the pilgrim's path, And blights each opening pleas - ure.
2. Earth's joys like dew-drops fade a-way; Like clouds its vis-ions van - ish; A - bove, no nights can chase the day; Those joys no change can ban - ish.
3. All, all be - low must fade and die; The dear - est hopes we cher - ish; Scenes touched with brightest radiancy, Are all de - creed to per - ish.

m Cres. - - - - - *m* Cres. - - - - - - Dim. - - -

[17.] In order rightly to give this tune its true simplicity of character, the truthfulness and beauty of the language must be properly apprehended.

Medium. With pathos and emotion.

ILLYRIA. 8s 6s & 4s. (Trio.)

V. C. T.

1. Fa-ther, who in the ol-ive shade, When the dark hour came on, Didst, with a breath of heav-enly aid, Strength-en thy Son,—
2. O, by the an-guish of that night, Send us down blest re-lief; Or, to the chastened, let thy might Hal-low this grief.
3. And thou, that when the star-ry sky Saw the dread strife be-gun, Didst teach a-dor-ing faith to cry, "Thy will be done,"—
4. By thy meek spir-it, thou, of all That e'er have mourned the chief, Blest Sa-viour, if the stroke must fall, Hal-low this grief.

Alto.

With tenderness and emotion.

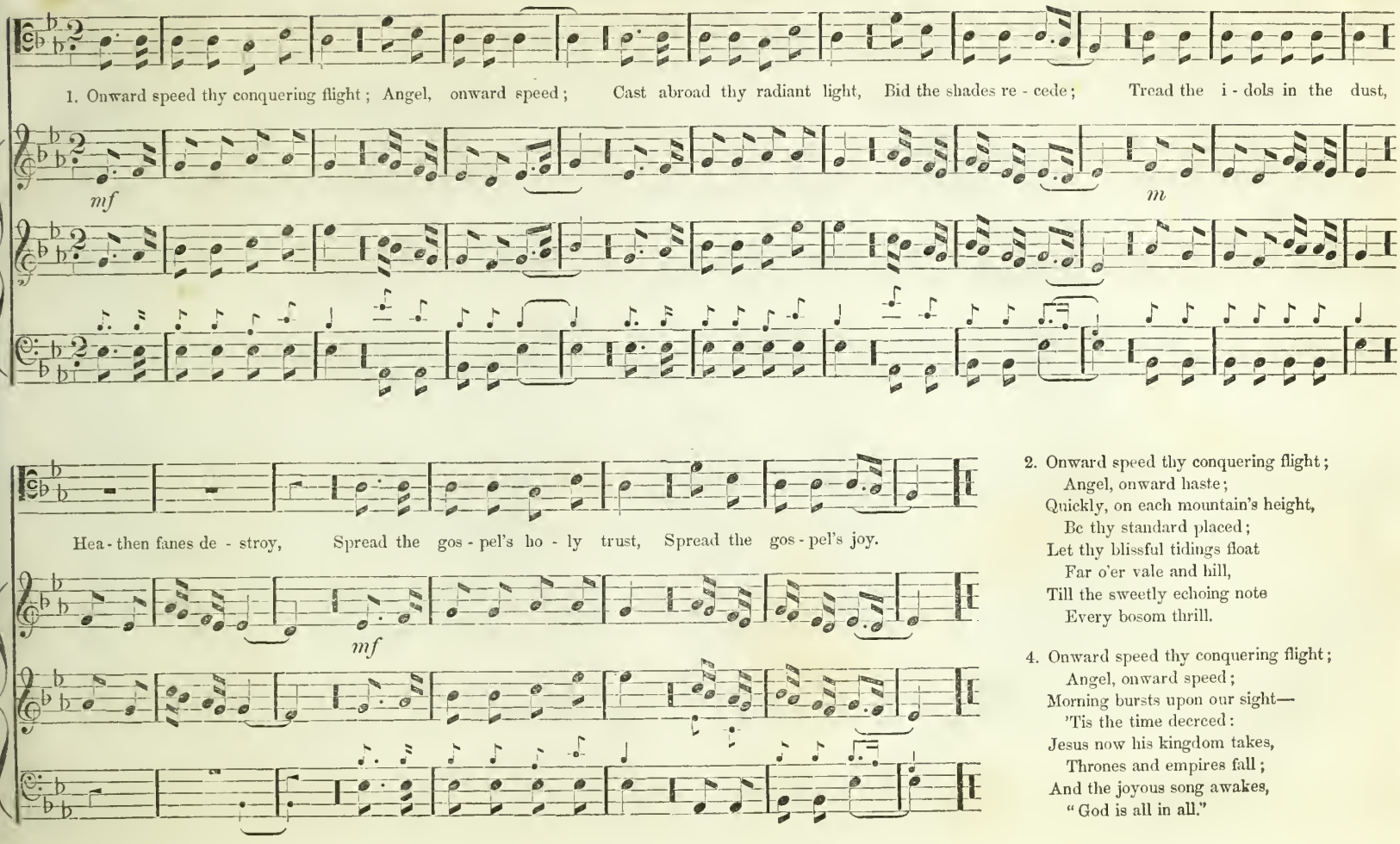
WARDEN. 7s 6s & 8s.

(The Psalmist. Hymn 1093.) V. C. T.

1. Broth-er, thou art gone to rest; We will not weep for thee; For thou art now, where oft on earth Thy spir-it longed to be.
2. Broth-er, thou art gone to rest; Thine is an ear-ly tomb; But Je-sus sum-moned thee a-way; Thy Sa-viour called thee home.
3. Broth-er, thou art gone to rest; Thy toils and cares are o'er; And sor-row, pain, and suffering, now Shall ne'er dis-tress thee more.
4. Broth-er, thou art gone to rest; Thy sins are all for-given; And saints in light have welcomed thee To share the joys of heaven.
5. Broth-er, thou art gone to rest; And this shall be our prayer— That, when we reach our journey's end, Thy glo-ry we may share.

m Cres. *m* Rall.

HERALD. 7s & 5s.



2. Onward speed thy conquering flight;
Angel, onward haste;
Quickly, on each mountain's height,
Be thy standard placed;
Let thy blissful tidings float
Far o'er vale and hill,
Till the sweetly echoing note
Every bosom thrill.

4. Onward speed thy conquering flight;
Angel, onward speed;
Morning bursts upon our sight—
'Tis the time decreed:
Jesus now his kingdom takes,
Thrones and empires fall;
And the joyous song awakes,
"God is all in all."

FULLER. 7s & 8s. (PECULIAR.)

*

1. Lift not thou the wail - ing voice; Weep not; 'tis a Christian di - eth; Up, where blessed saints re - joice, Ransomed now, the spir - it fli - eth;
2. They who die in Christ are blest: Ours be, then, no thought of grieving: Sweetly with their God they rest, All their toils and troubles leav - ing:

m < Melody in the Base. Melody in the Treble.

High in Heaven's own light she dwelleth; Full the song of triumph swelleth: Freed from earth, and earthly failing, Lift for her no voice of wail-ing.
So be ours the faith that sa - veth, Hope that ev - ery tri - al braveth, Love that to the end en - dureth, And, thro' Christ, the crown se - cu - reth.

Cres. *mf*

AMERICA. 6s & 4s.

Faster than medium. — English National Air.

1. Praise ye Jehovah's name, Praise through his courts proclaim, Rise and adore; High o'er the heavens above Sound his great acts of love, While his rich grace we prove, Vast as his power.
2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame: There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Filled with his name.
3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows His noblest fame disclose— Praise ye the Lord.

f — *ff* — *f* — Cres.

VERMONT. 6s & 4s.

Moderate, with seriousness. *

2. O Father, in that hour, When earth all helping power Shall dis - a - vow,— When spear, and shield, and crown, In faintness are cast down,— Sus-tain us, thou!
3. By Him who bowed to take The death-cup for our sake, The thorn, the rod,— From whom the last dis - may Was not to pass a - way,— Aid us, O God.
4. While trembling o'er the grave, We call on thee to save, Fa - ther di-vine: Hear, hear our sup - pliant breath; Keep us, in life and death, Thine, on-ly thine.

m

Hymn, "Lowly and solemn be."

About Medium, the ♪ths Staccato.

IRVING. 6s & 4s. (Revival Hymn.)

*
Thomas Moore
Arranged for this work.

1. Child of sin and sor - row, Filled with dis - may, Wait not for to - mor - row, Yield thee to - day. Heaven bids thee come, While yet there's room:
2. Child of sin and sor - row, Why wilt thou die? Come, while thou canst bor - row Help from on high: Grieve not that love, Which from a - bove,

Child of sin and sor - row, Hear and o - bey: Heaven bids thee come, While yet there's room: Child of sin and sor - row, Hear and o - bey.
Child of sin and sor - row, Would bring thee nigh: Grieve not that love, Which from a - bove, Child of sin and sor - row, Would bring thee nigh.

Dim. - - - - - *mf* *mf*

Medium.

GALILEO. 6s & 4s.

1. To - day the Sa - viour calls: Ye wan - derers, come; O, ye be - night - ed souls, Why long - er roam?
2. To - day the Sa - viour calls: O, hear him now; With - in these sa - cred walls To Je - sus bow.

mf *m* *mf*

Quite fast. With boldness.

ITALIAN HYMN. 6s & 4s.

GIARDINI.

1. Come, thou al - mighty King, Help us thy name to sing, Help us to praise! Father all-glorious, O'er all vic - torious, Come, and reign over us, Ancient of Days.
2. Jesus, our Lord, a - rise, Scatter our enemies, Now make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee be stayed—Lord, hear our call.
3. Come, thou incarnate Word, Gird on thy mighty sword; Our prayer attend! Come, and thy people bless, Come, give thy word success; Spirit of holiness, On us de - scend!

f *f* *m* *ff* *mf*

Unisons. Unisons.

Faster than Medium. Gliding style.

ORINOCO. 6s.

V. C. T.

1. Once more, be - fore we part, We'll bless the Saviour's name; Let ev - ery tongue and heart Praise and a - dore the same.
2. Lord, in thy name we come, Thy bless - ing still im - part; We meet in Je - sus' name, And in his name we part.

m *mf* *m* *mf*

Choral.

HATFIELD. 6s.

*

1. The God who reigns a - lone, O'er earth, and sea, and sky, Let men with prais - es own, And sound his hon - ors high.
2. Him, all in heaven a - bove, Him, all on earth be - low, Th' ex - haustless source of love, The great Cre - a - tor know.

mf

Medium.

BRAZIL. 6s.

1. Flung to the heedless winds, Or on the wa-ters cast, Their ash - es shall be watched, And gathered at the last, And gathered at the last.
2. And from that scattered dust, A-round us and a-broad, Shall spring a plen-teous seed Of wit - ness - es for God, Of wit - ness - es for God.
3. Je - sus hath now re - ceived Their la - test liv - ing breath; Yet vain is Sa-tan's boast Of vic - tory in their death, Of vic - tory in their death.
4. Still, still, though dead, they speak, And, triumph-tongued, proclaim To many a waking land The one a - vail - ing Name, The one a - vail - ing Name.

mf Dim. - - - -

Allegretto. B. C. W.

WEBB. 5s & 12s.

1. Come, let us a - new Our jour - ney pur - sue— Roll round with the year, And nev - er stand still till the Mas - ter ap - pear.
2. His a dor - a - ble will, Let us glad - ly ful - fil, And our tal - ents im - prove By the pa - tience of hope, and the la - bor of love.

BAVARIA. 5s & 10s.

Allegretto, Declamando. Staccato.

1. No war nor bat - tle sound Was heard the earth a - round, No hos - tile chiefs to fu - rious com - bat ran; But peace - ful was the night,

m Soli. Coro. *mf* *ff* *p* Soli. Larghetto, Cantabile.

In which the Prince of light His reign of peace up - on the earth be - gan.

p Soli. Trebles. *pp* Coro. Cres. Rit.

2. No conqueror's sword he bore,
Nor warlike armor wore,
Nor haughty passions roused to contest wild.
In peace and love he came,
And gentle was his reign,
Which o'er the earth he spread by influence mild.

3. Unwilling kings obeyed,
And sheathed the battle blade,
And called their bloody legions from the field,
In silent awe they wait,
And close the warrior's gate,
Nor know, to whom their homage thus they yield.

4. The peaceful conqueror goes,
And triumphs o'er his foes,
His weapons drawn from armories above.
Behold the vanquished sit,
Submissive at his feet,
And strife and hate are changed to peace and love.

WURTEMBURG. 6s & 5s.

Theme from BELLINI.*

Medium, only.

1. Our Fa-ther in hea-ven, We hal - low thy name! May thy king-dom ho - ly On earth be the same! O give to us dai - ly Our por - tion of bread;
2. Forgive our transgressions, And teach us to know That hum - ble com-pas-sion Which par - dons each foe; Keep us from temptation, From weak - ness and sin,

Soli.

It is from thy boun - ty That all must be fed: It is from thy boun - ty That all must be fed.
And thine be the glo - ry For - ev - er— A - men. And thine be the glo - ry For - ev - er— A - men.

f

Coro.

Rather slower than Medium.

CLEMMONS. 6s & 5s. (PECULIAR.)

V. C. T.

1. Through thy protecting care, Kept till the dawning, Taught to draw near in prayer, Heed we the warning: O thou great One in Three, Glad - ly our souls would be,
2. God of our sleeping hours, Watch o'er us wa-king, All our im-per-fect powers In thine hands ta-king: In us thy work ful - fil, Be with thy children still,

m Cres. *f*

Ev - er - more praising thee, God of the morn - ing.
Those who o - bey thy will Ne - ver for - sa - king.

Cres. *ff*

Rather slowly.

DEFONTAVIEW. 6s & 5s.

*

1. When shall we meet again?—Meet ne'er to sever? When will Peace wreath her chain

Soli.

DEFONTAVIEW. Concluded.

Round us for - ev - er? Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes —Nev-er — no, nev - er!

Coro. *m*

NEWBURG. 6s & 10s.

Slowly. *

1. Thou, who didst stoop below, To drain the cup of woe, And wear the form of frail mortality,— Thy blessed labors done, Thy crown of victory won,— Hast passed from earth—passed to thy home on high.
2. It was no path of flowers, Through this dark world of ours, Beloved of the Father, thou didst tread; And shall we, in dismay, Shrink from the narrow way, When clouds and darkness are around it spread?

m Thoughtful. - - - - - - - - *m* *mf* Cres. - - - - - - Dim.

Faster than Medium.

WARNER. 6s 8s & 4s.

*

1. Yes, God himself hath sworn,— I on his oath de - pend,— I shall, on eagle's wings up - borne, To heaven as - cend: I shall be - hold his face,—

f

I shall his power a - dore, And sing the won - ders of his grace For - ev - er - more.

Cres. - - - - - - - - - - - - - Dim. - - - - -

2. Though nature's strength decay,
And death and hell withstand,
To Canaan's bounds I urge my way,
At his command:
The watery deep I pass,
With Jesus in my view,
And, through the howling wilderness,
My way pursue.

4. There dwells the Lord our King,
The Lord our Righteousness,
Triumphant o'er the world and sin:
The Prince of peace,
On Zion's sacred height,
His kingdom still maintains,
And, glorious with his saints in light,
Forever reigns.

CHALDÆA. 10s.

Quite fast, in an easy, flowing movement.

First two strains arranged* from WM. M. BENNETT.
The remainder Original, and designed for this work.

1. Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.
2. The tuneless harp that once with joy we strung, When praise employed, and mirth inspired the lay, In mournful silence, on the willows hung. And growing grief prolonged the te - dious day.
4. But how, in heathen chains, and lands unknown, Shall Israel's sons a song of Zi - on raise? O, hapless Salem! God's terrestrial throne, Thou land of glory—sa - cred mount of praise:—
5. If e'er my memory lose thy lovely name, If my cold heart neglect my kin - dred race, Let dire destruction seize this guilty frame: My hand shall perish, and my voice shall cease.

Soli. Swell tone. - - - - - - - - - - - Coro.

SAVANNAH. 10s.

Allegretto. Staccato.

PLEYEL.

From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak the healing plant shall aid, From storms a shelter, and from heat a shade.

m m

Slow and Staccato.

LIDEN. 10s.

*

1. A-gain the day returns of ho - ly rest, Which, when he made the world, Jehovah blest, When, like his own, he bade our labors cease, And all he pi - e - ty, and all be peace.
2. Let us de - vote this conse - cra - ted day, To learn his will, and all we learn o - bey; So shall he hear, when fervently we raise Our supplications, and our songs of praise.
3. Father of heaven! in whom our hopes confide, Whose power defends us, and whose precepts guide; In life our Guardian, and in death our Friend— Glory supreme be thine, till time shall end.

mf

Cres. - - - -

Adagio, Staccato. Chantant style.

BELMONT. 10s.

*

1. Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose. Her friends, her children, mingled with the dead.
2. The tuneless harp, that once with joy we strung, When praise employed, and mirth inspired the lay, In mournful silence, on the willows hung, And growing grief prolonged the tedious day.

mf *p*

STURBRIDGE. 11s.

Very slow, counting two beats to a measure.

* Medley Theme.

1. De - lay not, de - lay not, O sin - ner draw near; The waters of life are now flowing for thee! No price is demanded, the Saviour is here, Redemption is purchased, sal - va - tion is free.

mf

MONTROSE. 11s. (PECULIAR.)

Quick. Staccato.

*

1. Daughter of Zi - on, awake from thy sadness; A - wake, for thy foes shall oppress thee no more: Bright o'er thy hills dawns the day-star of gladness: Arise, for the night of thy sorrow is o'er.
3. Daughter of Zi-on, the power that hath saved thee Extolled with the harp and the timbrel should be; Shout, for the foe is destroyed that enslaved thee; The oppressor is vanquished, and Zion is free.

f *mf* *ff* Rit.

Con. 8s. Con. 5s.

Medium movement. Cheerful.

EASTON. 11s.

V. C. T.

The Lord is my Shep-herd, no want shall I know; I feed in green pas-tures, safe fold-ed I rest; He lead-eth my

Soli.

soul where the still wa-ters flow, Re-stores me when wan-dering, re-deems when op-pressed, Re-stores me when wan-dering, re-deems when op-pressed.

Coro. *mf* *mp* *f* *m* *mp*

Slow.

Cheerful, and quite fast.

CALIFORNIA. 11s & 8s. Double.

1. O thou in whose presence my soul takes delight, On whom in af - flic-tion I call; My comfort by day, and my song in the night, My hope, my salvation, my all.

m *mp* *m* Cres.

Where dost thou at noontide resort with thy sheep, To feed on the pastures of love, Say, why in the val-ley of death should I weep, Or a - lone in the wil-der-ness rove?

Soli. Soli. Coro.

Allegretto Andantino. Declamando.

VISTULA. 11s & 8s. Double.

*

1. Stand up, O ye heralds, your mission proclaim, And wide be your banners unfurled; Declare to the heathen Immanu - el's name, Speak, speak to a perish - ing world.

mf

Unisons.

Unisons.

See millions unnumbered, in darkness profound, Still groping their desolate way; Unheard the mild accents of mercy's sweet sound, Unseen the bright glimmerings of day.

1. Thou art gone to the grave—but we will not deplore thee; Though sorrows and darkness en - compass the tomb, The Saviour has passed thro' its
2. Thou art gone to the grave—we no long- er deplore thee; Nor tread the rough path of the world by thy side; But the wide arms of mercy are
3. Thou art gone to the grave—and its mansions for - sa - king, Per - haps thy tried spir - it in doubt lingered long; But the sunshine of heaven beamed
4. Thou art gone to the grave—but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and

mp Cres. *mp* *mf*

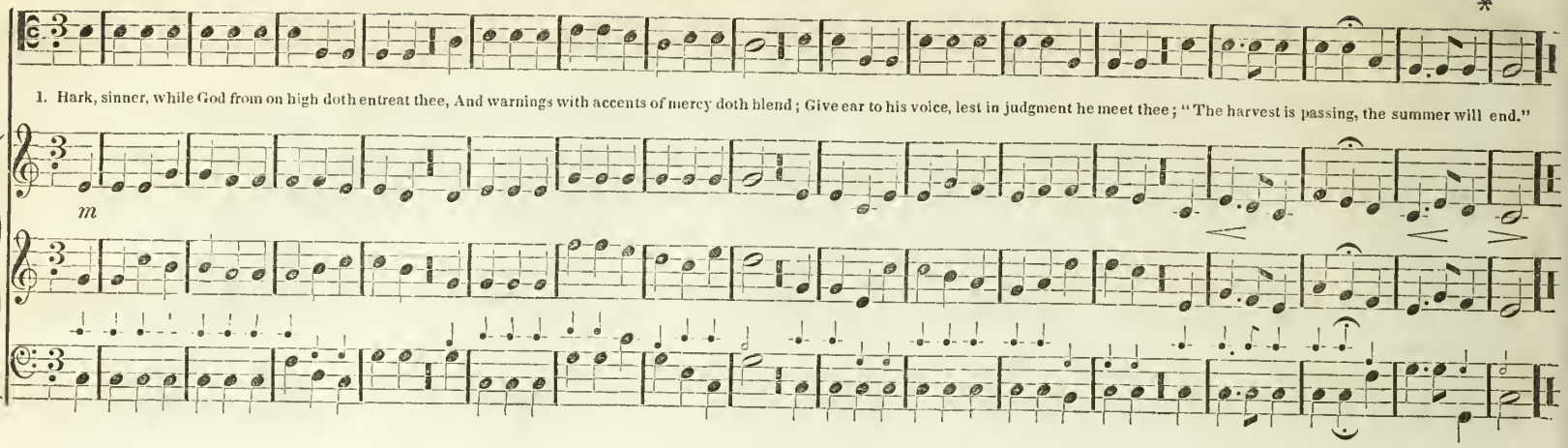
por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom, And the lamp of his love is thy guide thro' the gloom.
spread to en - fold thee, And sin - ners may hope, since the Saviour hath died, And sin - ners may hope, since the Saviour hath died.
bright on thy waking, And the song that thou heard-st was the ser - aphim's song, And the song that thou heardst was the ser - aphim's song.
soon will re - store thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died.

Soli. Dolce. *p* Coro. *f* Cres. Slow. *m*

Sym.

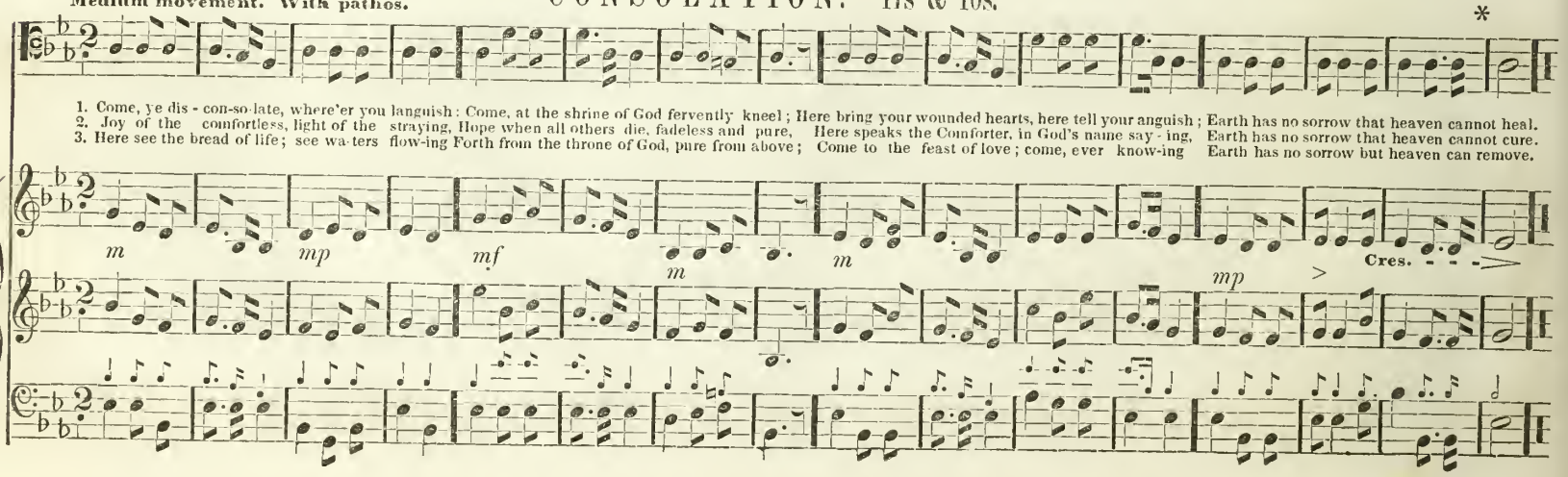
Rather fast.

OPHIR. 12s & 11s.



Medium movement. With pathos.

CONSOLATION. 11s & 10s.



NAHANT. 11s & 10s.

Moderate. Gentle, with emotion.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the hor-i-zon a-dorning, Guide where our infant Re-deem-er is laid.
2. Cold on his cra-dle the dew-drops are shining, Low lies his head with the beasts of the stall, An-gels a-dore him in slumber re-cli-ning, Maker, and Monarch, and Sa-viour of all.
3. Say, shall we yield him, in cost-ly de-vo-tion, O-dors of E-dom, and of-ferings di-vine? Gems of the mountain, and pearls of the ocean, Myrrh from the forest, or gold from the mine?
4. Vain-ly we of-fer each am-ple ob-la-tion; Vainly with gifts would his favors se-cure; Rich-er by far is the heart's ad-o-ra-tion; Dear-er to God are the prayers of the poor.

m

PLENITUDE. 11s & 8s.

Allegretto. With majesty.

From B. A. Collection.
By permission.

1. The Lord is great; ye hosts of heaven, adore him, And ye who tread this earthly ball; In ho-ly songs re-joice aloud before him, And shout his praise who made you all.
2. The Lord is great; his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.

mf *m* *m* *f* *ff*

Unisons. **Unisons.**

Rather fast. Declamatory.

CANADA. 10s & 11s.

*

1. The God of glo - ry sends his summons forth, Calls the south nations, and a - wakes the north; From east to west the sovereign or - ders spread,

f *m*

Through distant worlds, and regions of the dead: The trumpet sounds; hell trembles; heaven re - joi - ces! Lift up your heads, ye saints, with cheerful voi - ces.

mp *f* *f* Rit.

Unisons.

DAYTON. 10s & 11s. 6 lines.

Un poco Staccato.

House of our God, with cheerful anthems ring, While all our lips and hearts his glo - ry sing; The opening year his gra - ces shall pro - claim,

And all its days be vo - cal with his name; The Lord is good, his mercy never end - ing, His blessings in perpetual showers de - scend - ing.

Cres. - - - - - -

Slightly faster than Medium.

HINTON. 10s & 11s.

1. O, wor - ship the King, all glo - ri - ous a - bove, And grate - ful - ly sing his won - der - ful love,
2. O, tell of his might, and sing of his grace, Whose robe is the light, whose can - o - py, space:

mf

Our Shield and De - fen - der, the An - cient of Days, Pa - vil - ioned in splen - dor, and gir - ded with praise.
His cha - riots of wrath the deep thun - der - clouds form, And dark is his path on the wings of the storm.

m *f*

HINTON. 10s & 11s. (Duet.)

Medium, and exact time. German Air.

Alto.

1. O, wor - ship the King, all glo - ri - ous a - bove, And grate - ful - ly sing his won - der - ful love,

Piano or Organ Accompaniment. Play light, and with all possible expression and delicacy.

The lowest part on the Treble Staff, and the upper on the Bass, play with the left hand.

Ped. Bass. It cannot be played otherwise.

Our Shield and De - fen - der, the An - cient of Days, Pa - vil - ioned in splen - dor, and gir - ded with praise.

LYONS. 10s & 11s. 4 lines.

Allegretto. Staccato.
Strong accent upon the first part of the measure.

HAYDN.

Oh praise ye the Lord, prepare a new song, And let all his saints in full con-cert join; With voi-ces u - ni - ted the anthem pro-long, And show forth his praises in mu-sic di - vine.

mf **Soli.** *m* **Coro. Cres. - - Ritard.**

BURLINGTON. 12s 11s & 8s.

Allegro. With boldness and sublimity.

From the B. A Collection, By permission.
(Words by Rev. S. F. SMITH.)

1. The Prince of sal-va-tion in triumph is ri - ding, And glo ry at - tends him along his bright way; The ti-dings of grace on the breezes are gliding, And na-tions are owning his sway.
2. Ride on in thy greatness, thou conquering Saviour: Let thousands of thousands submit to thy reign, Acknowledge thy goodness, entreat for thy favor, And fol-low thy glo-ri- ous train.
3. Then loud shall ascend, from each sanctified nation, The voice of thanksgiving, the chorus of praise, And heaven shall re-echo the song of sal-va-tion, In rich and me - lo-di-ous lays.

mf **Cres.**

Unisons. **Unisons.** **Unisons.**

UTICA. P. M.

Slightly faster than Medium. The 8ths short and distinct.

1. Let ev - ery heart re - joice and sing; Let cho - ral an - thems rise; Ye reverend men and chil-dren bring To God your sac - ri - fice;
For he is good; the Lord is good, And kind are all his ways; With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise.
2. He bids the sun to rise and set; In heaven his power is known; And earth sub-dued to him shall yet Bow low be - fore his throne;
For he is good; the Lord is good; And kind are all his ways; With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise.

f *m*

While the rocks and the rills, While the vales and the hills, A glo - rious anthem raise; Let each prolong the grateful song, And the God of our fa - thers praise.
While the rocks and the rills, &c.

mf *ff*

SENTENCE. "So teach us to number our days.

Psalm 90, 12*th.*

Moderato. With seriousness. (FUGATA.)

So teach us to num-ber our days, to num-ber our days; that we may ap - ply our hearts un - to wis-dom, that we may ap - ply our

So teach us to num-ber our days, So teach us to num-ber our days; that we may ap - ply our hearts un - to wis-dom, that we may ap - ply our

to num-ber our days; ap - ply our hearts un-to wis-dom, that we may ap - ply our

hearts un - to wis - dom; un - to wisdom. So teach us, so teach us to number our days; that we may ap - ply our hearts unto wisdom. A - men, A - men.

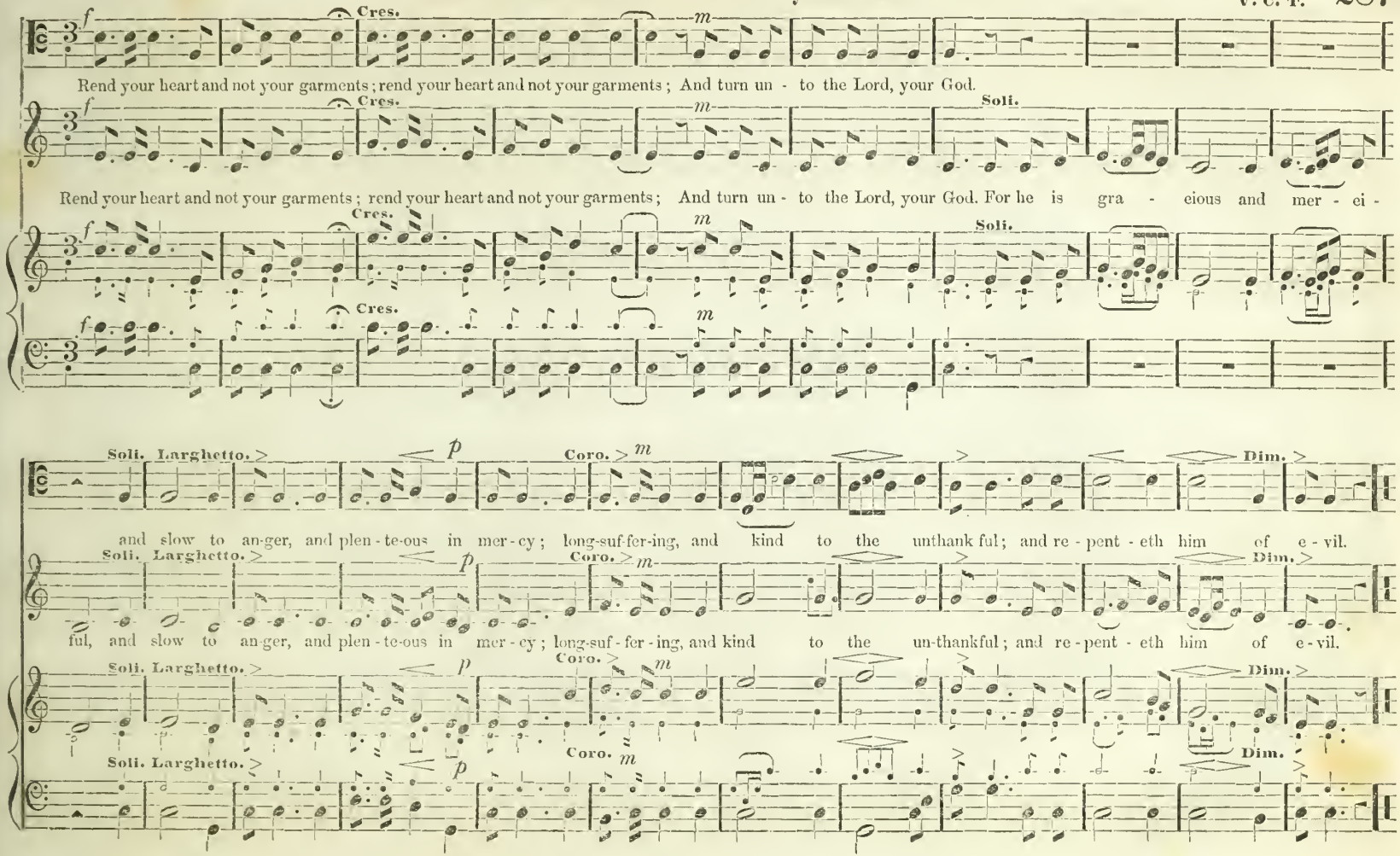
Cres. - - - - Rall. - - - -

hearts un - to wis - dom; un - to wisdom. So teach us, so teach us to number our days; that we may ap - ply our hearts unto wisdom. A - men, A - men.

Cres. - - - - Rall. - - - -

Cres. - - - - Rall. - - - -

SENTENCE. "Rend your heart."



BENEDICTION. "The grace of our Lord Jesus Christ."

Medium movement. Distinct articulation. Author unknown.

mp Cres. f Dim. Soli.

The grace of our Lord Je-sus Christ, and the love, the love of God, and the fel-low-ship of the Ho-ly Ghost, be with us all,

mp Cres. f Dim. Soli.

The grace of our Lord Je-sus Christ, and the love, the love of God, and the fel-low-ship of the Ho-ly Ghost, be with us

mp Cres. f Dim. Soli.

be with us all,

mp Cres. f Dim. Soli.

be with us

Coro. f Soli. Coro. f Soli. Coro. p

be with us all, ev-er-more, be with us all, be with us all ev-er-more, ev-er-more, be with us all ev-er-more.

Coro. f Soli. Coro. Soli. Coro. p

all, be with us all ev-er-more, be with us all, be with us all, ev-er-more be with us all ev-er-more, ev-er-more.

Coro. f Soli. Coro. Soli. Coro. p

Coro. f Soli. Coro. f Soli. Coro. p

all, be with us all, be with us all,

SENTENCE. "The Lord is slow to anger."

Moderate, and not too fast.

V. C. T.

Soli. Coro. m

as far as the east is from the west, our sins from us, so

Soli. Coro. m

and plen - - te-ous in mer - cy; so far hath he moved our sins from us, so

Soli. Coro. m

Solo. Soli. Coro. m

The Lord is slow to an-ger, as far as the east is from the west, so far hath he moved our sins from us, so

Cres. Slow.

far hath he mo-ved, so far hath he mo - - ved our sins from us, so far hath he mo - ved our sins from us.

Cres. Slow.

far hath he mo-ved, so far hath he mo - - ved our sins from us, so far hath he mo - ved our sins from us.

Cres. Slow.

Cres. Slow.

far hath he mo-ved,

Pieces like this are often sung so fast and boisterous, as to bear manner of resemblance to their intended character.

SENTENCE. "The sacrifices of God." (Quartette.)

Psalm 51, 17.

Lagrimoso. With the expression of deep penitence.

1st Tenor.

The sac - ri - fi - ces of God are a bro - ken spir - it; are a bro - ken spir - it. A bro - ken and a con - trite heart, a

2d Tenor.

The sac - ri - fi - ces of God are a bro - ken spi - rit; are a bro - ken spi - rit. A bro-ken and a con- trite heart, a

Alto.

Treble.

bro - ken and a con - trite heart, O God, thou wilt not de - spise, O God, thou wilt not de - spise.

bro - ken and a con - trite heart, O God, thou wilt not de - spise, O God, thou wilt not de - spise.

Rather slow, with expression.

HYMN FOR DEDICATION. "O sacred place."

V. C. T.
Words by J. F. WARNER,
Prof of Music, and Translator of "Weber's General Music Teacher," Etc , etc.

1. O sa - cred place, where God has fixed his seat; Where saints to pay their vows de - vout - ly meet! What hallowed thoughts thy towering walls sur - round.
2. 'Tis here, ere - a - tion's King proclaims his law; 'Tis here his peo - ple bow with rev - 'rent awe; 'Tis here is heard the cheer-ing gos-pel's voice,
3. With - in this sa - cred house of prayer and praise, De - vo - tion's songs the tribes of Zi - on raise; 'Tis here that hope points up to end-less day,

Soli. Coro. *mp* *m*

Close to 1st Stanza. Close to 2d and 3d Stanzas.

What ho - ly scenes with - in thy walls are found! What ho - ly scenes with - in thy walls are found.
'Tis here that men in mer-cy's smiles re - joice, - - - - - - - - (*omit to*) - - - - - - - - 'Tis here that men in mer-cy's smiles re - joice.
Where life in glo - ry blooms with-out de - cay, - - - - - - - - - (*omit to*) - - - - - - - - Where life in glo - ry blooms without de - cay.

Cres. - - - - - - *p* < . . . . . > *mf*

SENTENCE. "As for man his days are as the grass."

Psalm 103, 15*th and* 16*th.*

V. C. T.

Medium movement. With solemnity.

f *mf*

As for man, his days are as the grass; His days are as the grass; as a flow - er of the field, so he flour-ish - eth, so he

f *mf*

As for man, his days are as the grass; His days are as the grass; as a flow - er of the field, so he flour-ish - eth, so he

f *mf*

f *mf*

mp *p* *pp* **Soli.** **Coro.** *p* *pp*

flour-ish-eth, for the wind pass-eth o - ver it, and it is gone; and it is gone; and the place thereof shall know it no more, shall know it no more.

mp *p* **Coro.** *p*

flour-ish-eth, for the wind pass-eth o - ver it, and it is gone; and it is gone; shall know it no more.

mp *p* *pp* **Coro.** *p*

and the place thereof shall know it no more. **Coro.**

Soli. *p*

ODE TO THE DEPARTED. No 1.

Recitando. In the slowest movement.

Dim.

1. Lips I have kissed, ye are fa - ded and cold; Hands I have pressed, ye are covered with mould; Form I have clasped, thou art crumbling away, And soon in your bosom the weep - er will lay.
2. Friends of my youth, I have witnessed your bloom; Shades of the dead, I have wept at your tomb; Tomb, I have wreaths, were they worthy of thee: But who will e'er gather a gar - land for me?
3. Friends of my youth, you are hastening away; Grave, is there room in the chamber of clay: Ye who have thither so has - ti - ly fled, Say is there room in the green cur-tained bed.
4. Dreams of my youth, ye are fa - ded and gone; Mists of the vale ye have clouded the morn; Death will your vapors in - ces - sant-ly roll? And life, must it pass it, the night of the soul?
5. Souls of the blest, from the mansions of day, Look on the pil - grim and lighten his way, Wing your swift flight to his death pre-pared bed, With vis - ions of glo - ry to cir - cle his head.
6. Stars, ye are thick in the pathway of light; Vis - ions of bliss, ye are ban-ish-ing night; Pil - grim a - rise, for the jour-ney you tread, Is lead - ing to regions whence sorrow has fled.
7. Buds of the spring, ye are blasted and dead, Leaves of the sum-mer, your beauty has fled; Win - ter of grief, from the night of the tomb, The pole - star, reli - gion, will scatter the gloom.

Dim.

Commence *mf* and constantly diminish to the end.

Dim.

Dim.

ODE TO THE DEPARTED. No 2. (Long Metre Hymn.)

Slow. Softly; with thoughtfulness.

1. The dead! how tranquilly they rest, Calm ten - ants of the si - lent tomb, No an-guish moves the placid breast, It sighs not in the moul-dering tomb.
2. No clam-or rends the mar - ble cell, Of those whose sins and sorrows cease, Yes, they are blest, with him they dwell, Whose life was love, whose realm is peace.

mp *m* *m* Dim.

Slowly, with deliberation.

HYMN. "Sweet fields arrayed."

Thoughts of future blessedness.

Not wholly Original.
Medley Theme; in part from AUBER.

1. On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my pos - sessions lie. O, the transporting, rapturous

m Cres. *f* *mf*

scene, That ri - ses to my sight! Sweet fields arrayed in living green, And rivers of de - light! Sweet fields arrayed in living green, And rivers of de - light.

mf *ff* *ff* *m* *mf* Cres.

Medium. With simplicity and feeling.

1. Hear what the Lord from heaven proclaims, For all the pious dead! Sweet is the savor of their names, And soft their sleeping bed, And soft their sleeping bed. 2. They die in Jesus,

m *mp* Cres. *mf* *m* *mp*

and are blest, How kind their slumbers are! From suffering and from sin released, They're freed from every snare, From suffering and from sin released, They're freed from every snare.

mf Soli. Coro. *mf* *f* *m*

Slowly.

SENTENCE. Exhortation to peace.

Romans 12th, 18th.

*

Soli.

If it be pos - si - ble, If it be pos - si - ble, If it be pos - si - ble, Live in peace with all men:

Soli.

If it be pos - si - ble, If it be pos - si - ble, If it be pos - si - ble, live in peace with all men:

Soli.

Soli.

Coro. *m* Responsive.

live in peace, live in peace, live in peace, live in peace, live in peace, with all men, with all men, with all men.

Coro. *m*

live in peace, live in peace, live in peace, live in peace, live in peace, with all men, with all men, with all men.

Coro. *m*

Coro. *m*

p Dim. *p*

Slow.

What is life? 'tis but a va - por; Soon it van - ish - es a - way: Life is but a dy - ing ta - per: O my soul, why wish to stay.

What is life? 'tis but a va - por; Soon it van - ish - es a - way: Life is but a dy - ing ta - per: O my soul, why wish to stay.

Soli.

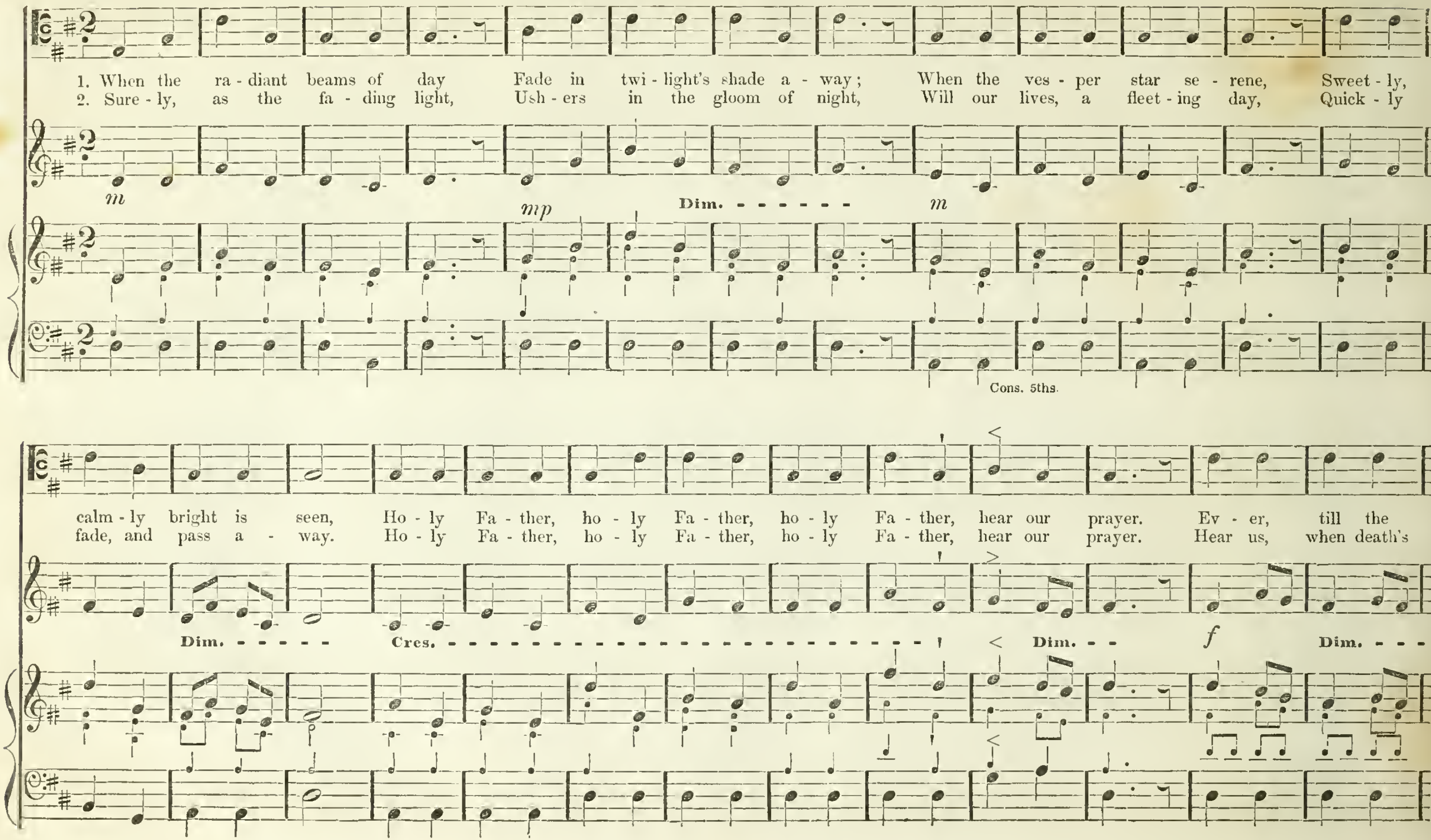
Why not spread thy wings and fly Straight to yon - der world of joy? Straight to yon - der world of joy.

Coro. *f*

QUARTETTE. "When the radiant beams of day."

V. C. T.
From "Taylor's Choral Anthems."

Rather faster than Medium. Somewhat Staccato, and with all possible expression of emotion. On an Organ or Piano in "equal temperament," D♭ is preferable.



world shall end, May the song to thee as - cend, Ho - ly, ho - ly, ho - ly Fa - ther, hear our prayer.
shad - ows lower Dark - ly o'er life's clo - sing hour: Ho - ly, ho - ly, ho - ly Fa - ther, hear our prayer.

p Cres. *ff* Slow. *p*

Slow, with feeling and distinctness of articulation.

HYMN. "What though each spark." (PASTORAL.)

2. What tho' each spark of earth-born rapture fly The quivering lip, pale cheek, and closing eye! Bright to the soul thy seraph hands convey The morning dream of life's e - ter - nal day.

mp *mp* *mf* *mf*

ANTHEM CHANT. "Let us go into the house of the Lord."

For Dedication or Ordination.

V. C. T.

Soli. Coro. Allegretto. Soli. Coro.

I was glad when they said unto me, - - Let us go in-to the house of the Lord. Our feet shall stand within thy gates, O Jerusalem; Jerusalem is builded as a city that is com- pact to - geth - - - er, Whither the tribes go up; the tribes of the Lord, unto the testimony of Israel, to give thanks unto the - - -

Soli. Coro. Allegretto. Soli. Coro.

Soli. Coro. Allegretto. Soli. Coro.

Soli. Larghetto. Coro. m

name of the Lord. For there are set thrones of judgment, the - - - thrones of the house of David. Pray for the peace of Je - ru - sa - lem: They shall

Soli. Larghetto. of Je - ru - sa - lem;

Coro. m

Soli. Larghetto. Coro. m

Larghetto. Coro. m

Soli. Coro.

Soli. Coro. *m*

pros-per that love thee. Peace be with-in thy walls, | and prosperity withiu thy - - | pal - a - ces. | For my brethren and companion's sakes, I will now say, - - - - - - - |

Soli. Coro. *m*

Soli. Coro. *m*

Soli. Coro. *f* Allegro. Len.

Soli. Coro. *f* Allegro. Len.

Peace be with - in thee, | Because of the house of the Lord our - | God, I will seek thy good. Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Soli. Coro. *f* Allegro. Len.

Soli. Coro. *f* Allegro. Len.

FUNERAL SENTENCE. "Mark the perfect man."

V. C. T.
From "Taylor's Choral Anthems."

Medium time, with plain articulation.

m p Cres. p

Mark the per - fect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace.

m p Cres. p

Mark the per - fect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace.

m p Cres. p

m p Cres. p

Cres. Dim. Rall. pp

Mark the per - fect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace, is peace.

Cres. Dim. Rall. pp

for the end of that man is peace, for the end of that man is peace, is peace.

Cres. Dim. Rall. pp

Mark the per - fect man, and be - hold the up - right,

Cres. Dim. Rall. pp

Romans 12th.

Medium. Slow. Medium.

Rejoice with them that do re-joice, and weep with them that weep. Be kind-ly af-fec-tion-ed,

Slow. Soli. Medium. Coro.

Rejoice with them that do re-joice, and weep with them that weep. Be kind-ly af-fec-tion-ed one to an-oth-er, Be kind-ly af-fec-tion-ed,

Slow. Soli. Medium. Coro.

Slow. Medium.

one to an-oth-er. but condescend to men of low es-tate. towards all men.

Slow.

one to an-oth-er. Mind not high things, but condescend to men of low estate. Let love be without dissimulation, and have charity, have charity towards all men.

Slow.

Moderato. (Beat as three quarter time, three or their equivalent, to a beat.)

ANTHEM. "O how beautiful."

V. C. T.
From "Taylor's Choral Anthems"

Soli.

O how beau-ti-ful, how beau-ti-ful thy gar-ments, O Zi-on! O how beau-ti-ful, how beau-ti-ful thy gar-

Soli.

O how beau-ti-ful, how beau-ti-ful thy gar-ments, O Zi-on! O how beau-ti-ful, how beau-ti-ful thy gar-

Soli.

Soli.

Coro.

ments, O Zi-on, O Zi-on! They shall pros-per, they shall pros-per that love thee, that love thee, they shall pros-per that love

f *m*

Coro.

ments, O Zi-on, O Zi-on! They shall pros-per, they shall pros-per that love thee, that love thee, they shall pros-per that love

f *m*

Coro.

f *m*

Coro.

f *m*

they shall pros-per that love

m f m mf Soli.

thee, that love thee, they shall pros - per that love thee, that love thee. O, pray for the peace of Je - ru - sa - lem, O,

m m mf Soli.

thee, that love thee, pros - per that love thee, that love thee. O, pray for the peace of Je - ru - sa - lem, O,

m m mf Soli.

m f m mf Soli.

thee, - - - - - - - - - they shall pros - per - - - - - that love - - thee,

f Coro.

pray for the peace of Je - ru - sa - lem; They shall pros-per that love - - thee, that love - - thee. Joy and peace shall

Coro.

pray for the peace of Je - ru - sa - lem; that love thee, that love thee. Joy and peace shall

Coro.

f Coro.

[20.] They shall pros-per that love - - thee, - - - - - - that love - - - thee.

(Tenor and other

dwell in thee, shall dwell in thee, joy and peace shall dwell in thee, dwell - - - - - - - - - - - - - in thee, - - - - - joy and peace shall

dwell in thee, shall dwell in thee, shall dwell in thee, - - - - - - - - - joy and peace shall dwell in thee, shall dwell in thee, in thee, - - - - - joy and

joy and peace shall dwell in thee, - - - - dwell - - in thee, - - in thee, - - - - joy and

parts, be careful of the words and time in this passage.)

ff

dwell in thee, shall dwell in thee, shall dwell in thee, for evermore, for ev - er - more, - - - - - - - - - - - - - - - - - for ev - - er . . more.

ff

peace shall dwell in thee, shall dwell in thee for ev - er-more, for ev - er-more, for ev - er - more, for ev - - - er - - more.

ff

ff

peace shall dwell in thee, shall dwell in thee for ev - er - - more, for ev - er - more, for ev - - - er - . more.

With spirit.

ANTHEM. "When the Lord shall build up Zion."*

For Dedication or Installation.

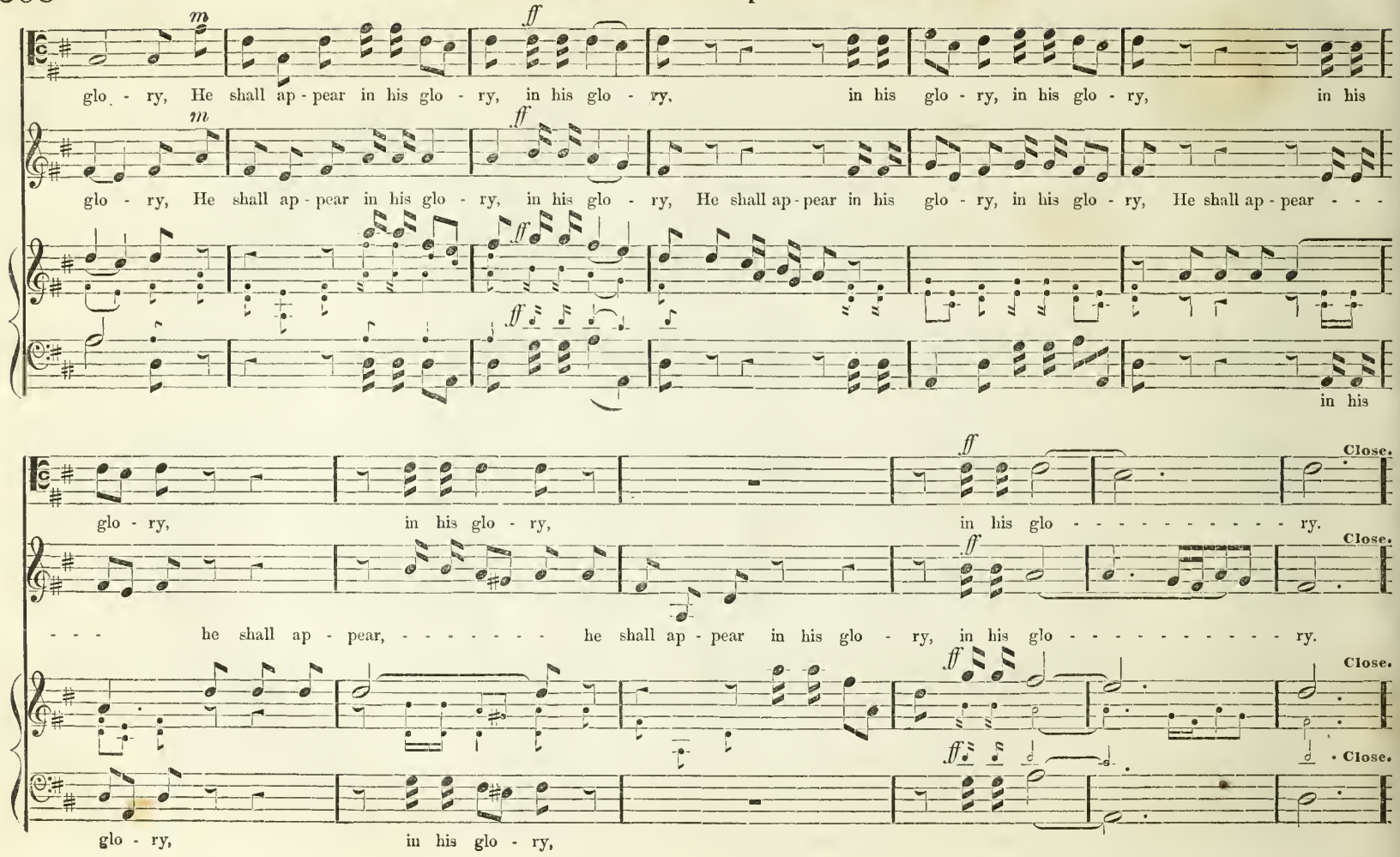
When the Lord shall build up Zi - on, He shall appear in his glo - ry, in his glo -

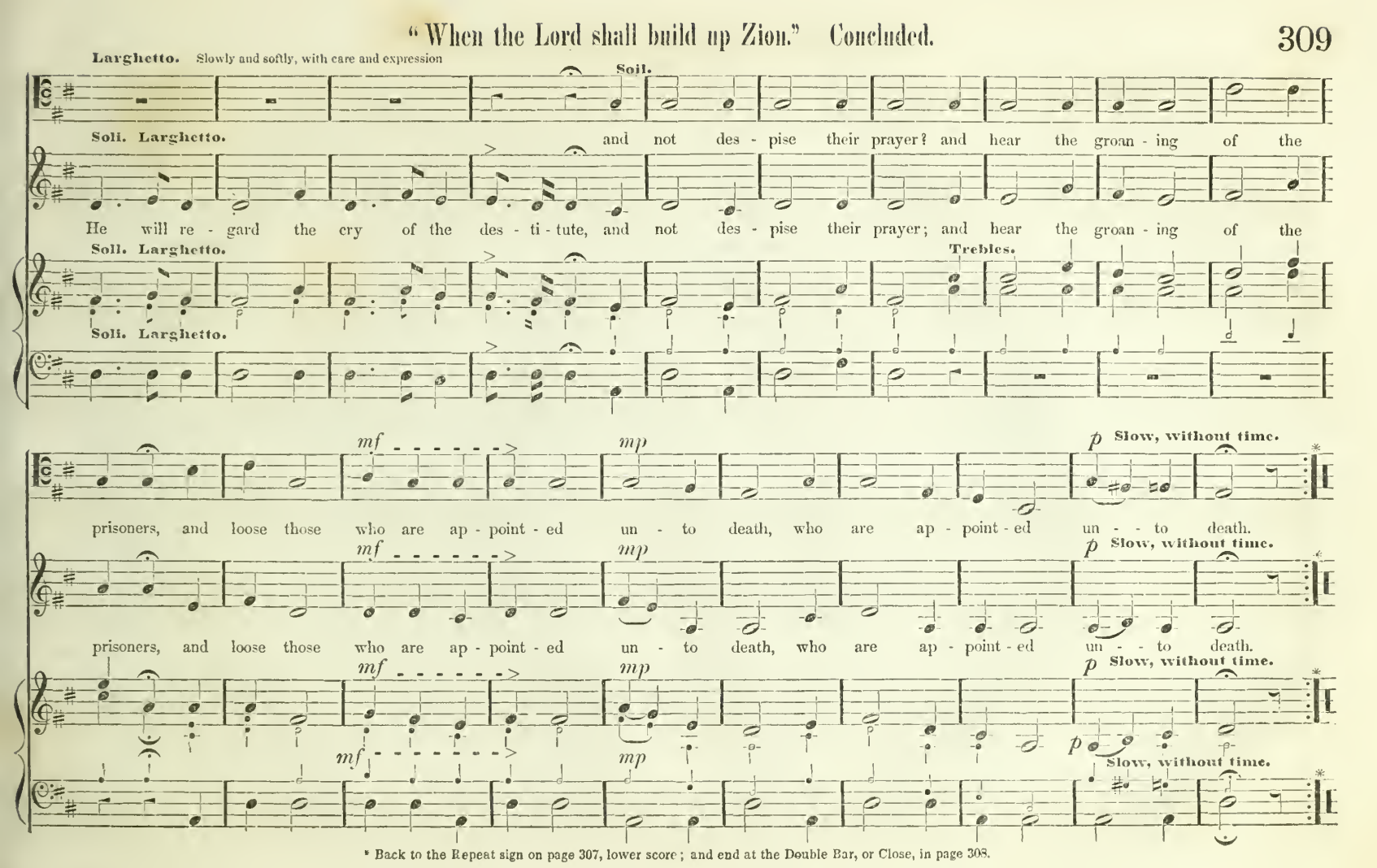
When the Lord shall build up Zi - on, He shall ap - pear in his glo - ry, in his glo - ry, He shall appear in his glo - ry, in his glo -

- ry, He shall ap - pear in his glo - ry, in his glo - ry. When the Lord shall build up Zi - on, in his glo - ry, in his

- ry, He shall ap - pear in his glo - ry, in his glo - ry. When the Lord shall build up Zi - on, He shall ap - pear in his

* An extensive selection of pieces like the above, suitable for Concerts and other occasions, may be found in "Taylor's Choral Anthems."


m
ff
glo - ry, He shall ap - pear in his glo - ry, in his glo - ry, in his glo - ry, in his glo - ry, in his
glo - ry, He shall ap - pear in his glo - ry, in his glo - ry, He shall ap - pear in his glo - ry, in his glo - ry, He shall ap - pear - - -
in his
Close.
glo - ry, in his glo - ry, in his glo - - - - - - - - - - - ry.
- - - he shall ap - pear, - - - - - - - he shall ap - pear in his glo - ry, in his glo - - - - - - - - - - - ry.
glo - ry, in his glo - ry,



* Back to the Repeat sign on page 307, lower score; and end at the Double Bar, or Close, in page 308.

ANTHEM. "Who are these in bright array?"*

Rev. vii., 13, 14, 15, 16, 17.

V. C. T.

Moderato. Delicatamente.

Coro. Who are these? Coro. Who are these? Coro. Who are these?

Coro. Who are these, who are these, who are these in bright ar-ray? Coro. in bright array? Coro. in bright array? Coro. in bright ar-

Solo. Solo. Solo. Solo.

Moderato.

Coro. Who are these? Coro. who are these? Coro. who are these?

Coro. Melody in Tenor and Alto. These are they who've washed their robes in the blood of the Lamb; These are they who have washed their robes in the blood of the Lamb; are they before the

Coro. ray! These are they who've washed their robes in the blood of the Lamb; These are they who have washed their robes in the blood of the Lamb; are they before the

Coro.

Coro. These are they, &c.

Basses. Therefore are, &c.

* Choirs desiring a selection of pieces resembling this, are referred to "Taylor's Choral Anthems."

Soli.

throne of God, and serve him day and night in his tem-ple. For the Lamb upon the throne,

Soli. Slow and distinct.

throne of God, and serve him day and night in his tem-ple. They shall hun-ger no more, neither thirst an - y more, For the Lamb upon the throne shall feed them,

Soli. Slow and distinct.

Soli. Pastorale.

1st, 2d, and 3d Basses. Soli. Inst.

and lead them - - to liv - ing foun-tains.

Sym. *p* Sym. *p* Sym. *p*

"Who are these in bright array?" Concluded.

Coro. Moderato. *m*

Rall. (Slower and softer.)

And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

Coro. *m*

Rall.

And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

Coro. *m*

Rall.

Coro. *m*

Rall.

Base hold their notes firm, without change of interval.

HYMN. The soul's unfading beauty.

Rather slowly, soft and expressive.

Theme in part from * A. M. Knight.

Rt. *f*

1. Sweet day! so cool, so calm, so bright, Bridal of earth and sky, The dew shall weep thy fall to-night, For thou, a - las! must die. (and can - not die).
2. Sweet rose! in air whose odors wave, And color charms the eye, Thy root is ev - er in its grave, And thou, a - las! must die.

Rt. *f*

3. Sweet spring, of days and ro - ses made, Whose charms for beauty vie! Thy days depart, thy rose sfade; Thou, too, a - las! must die.
4. On - ly a sweet and ho - ly soul Hath tints that never fly; While flowers decay, and seasons roll, (- - *Omit* - -) This lives, and can - - not die.

Rt. *f*

Bass and Tenor sing staccato in the 1st and 3d strains.

Rt. *f*

MOTETT. "In vain the fancy strives to paint."

Slightly faster than Medium.

Soli. Coro. f f

In vain the fan - cy strives to paint The moment af - ter death, The glories that sur - round a saint, The glories that sur -

Soli. Coro. f Soli. m Coro. f

In vain the fan - cy strives to paint The moment af - ter death, The glories that sur - round a saint, When yielding up his breath, The glories that sur -

Soli. Coro. f Soli. m Coro. f

Soli. f f

p Ritard.

- round a saint, When yielding up his breath.

p Ritard.

- round a saint, When yielding up his breath.

p Ritard.

p Ritard.

This strain, to the Compound Movement, is from an Adagio in "Artaxerxes," from Dr, Arne.

Soli. *p* *pp* Rt. Coro. *f* Quite fast.

One gentle sigh the bondage breaks; We scarce can say he's gone, Be - fore the willing spirit takes Its mansion near the throne, Be -

Soli. *p* *pp* Rt. Coro. *f* Quite fast.

One gentle sigh the bondage breaks; We scarce can say he's gone, Be - fore the willing spirit takes Its mansion near the throne, Be -

Soli. *p* *pp* Rt. Coro. *f* Quite fast.

pp Rt. Coro. *f* Quite fast

he's gone;

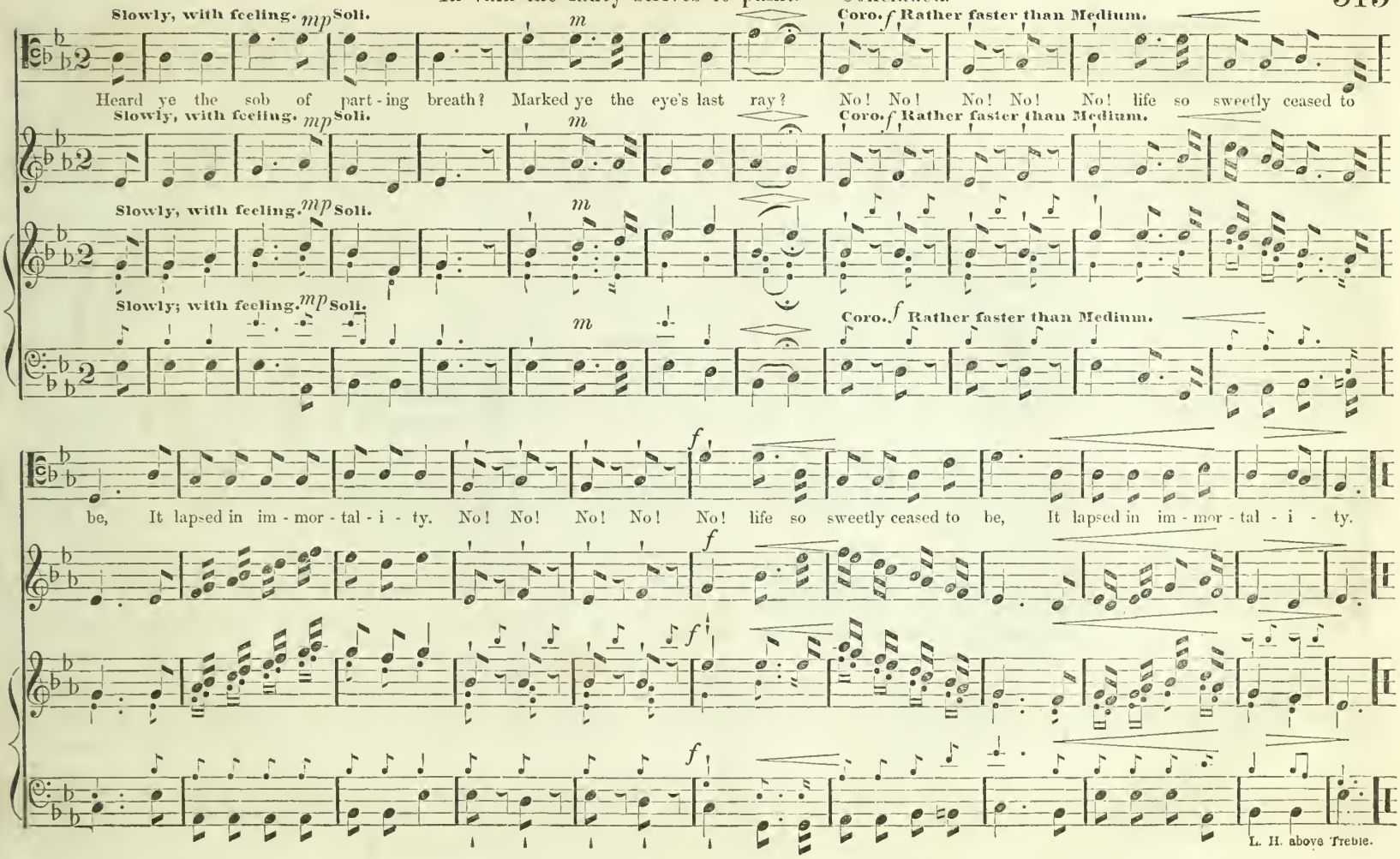
ff

- - fore the willing spir - it takes Its mansion near the throne.

ff

- - fore the willing spir - it takes Its mansion near the throne.

ff *ff* Sym. *mf* *p*


Slowly, with feeling. mp Soli.
m
Coro. f Rather faster than Medium.
Heard ye the sob of part - ing breath? Marked ye the eye's last ray? No! No! No! No! No! life so sweetly ceased to
Slowly, with feeling. mp Soli.
m
Coro. f Rather faster than Medium.
Slowly, with feeling. mp Soli.
m
Slowly; with feeling. mp Soli.
m
Coro. f Rather faster than Medium.
f
be, It lapsed in im - mor - tal - i - ty. No! No! No! No! No! life so sweetly ceased to be, It lapsed in im - mor - tal - i - ty.
f
f
f
L. H. above Treble.

ANTHEM. "Sing hallelujah."*

(For Thanksgiving, Dedication, Installation, or Concerts.)

V. C. T.

Rather faster than Medium.

Allegro.

f

Sing halle - lu-jah, Sing halle - lu-jah,

Allegro.

f

Sing hal-le - lu-jah, Sing halle - lu-jah, Praise the

Allegro.

f

Unisons. Sym. *m* Unisons. Sym. *m* Cres.

Allegro.

Faster. Presto. Ritard.

Lord, praise the Lord, praise, praise, praise the Lord. Sing hal - le - lu - jah, Praise the Lord, praise the Lord, praise theLord, praise, praise the Lord.

Faster. Presto. *f* *ff* Ritard.

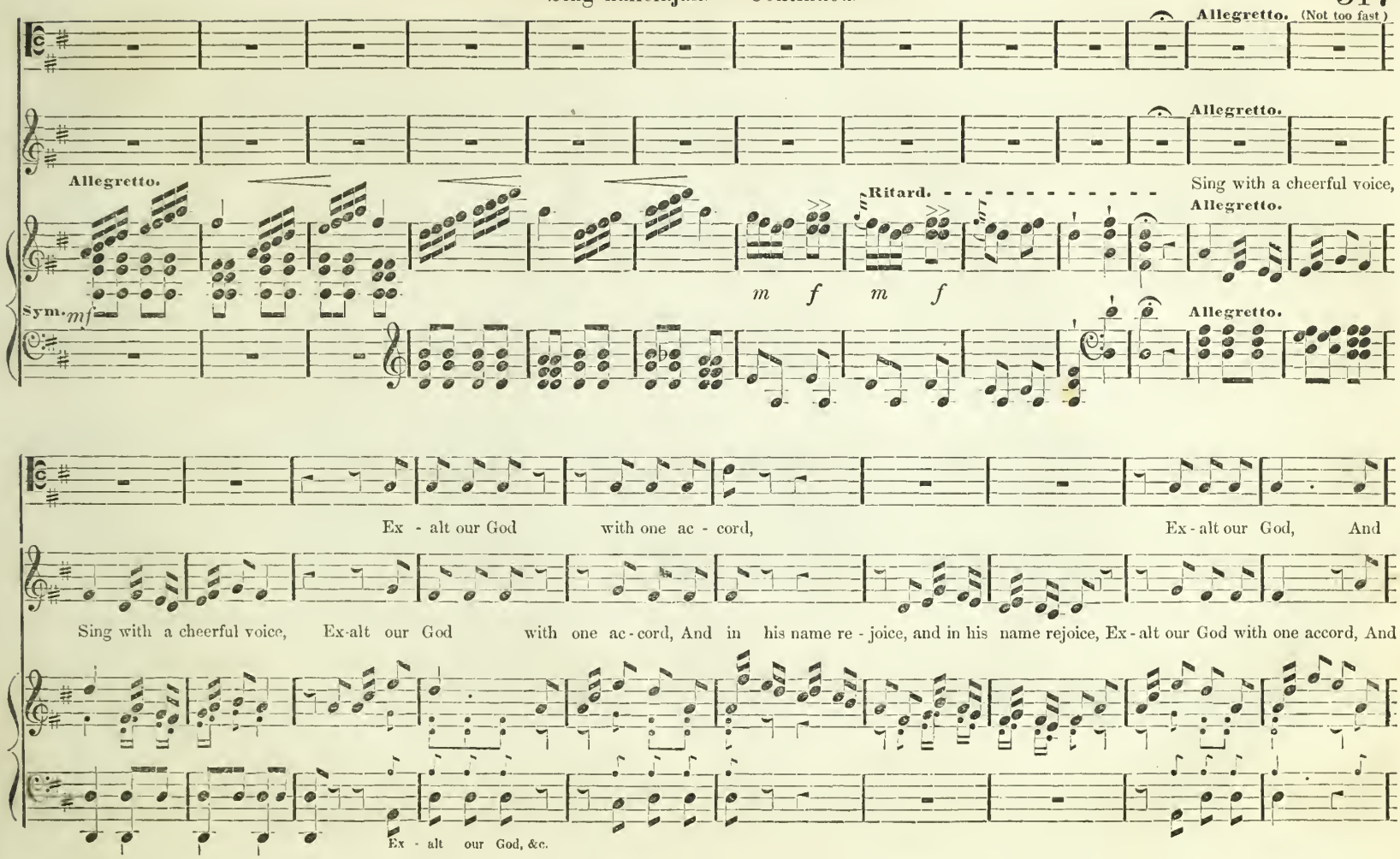
Lord, praise the Lord, praise, praise, praise the Lord. Sing hal - le - lu - jah, Sing hal - le - lu - jah, Praise the Lord, praise the Lord, praise the Lord, praise, praise the Lord.

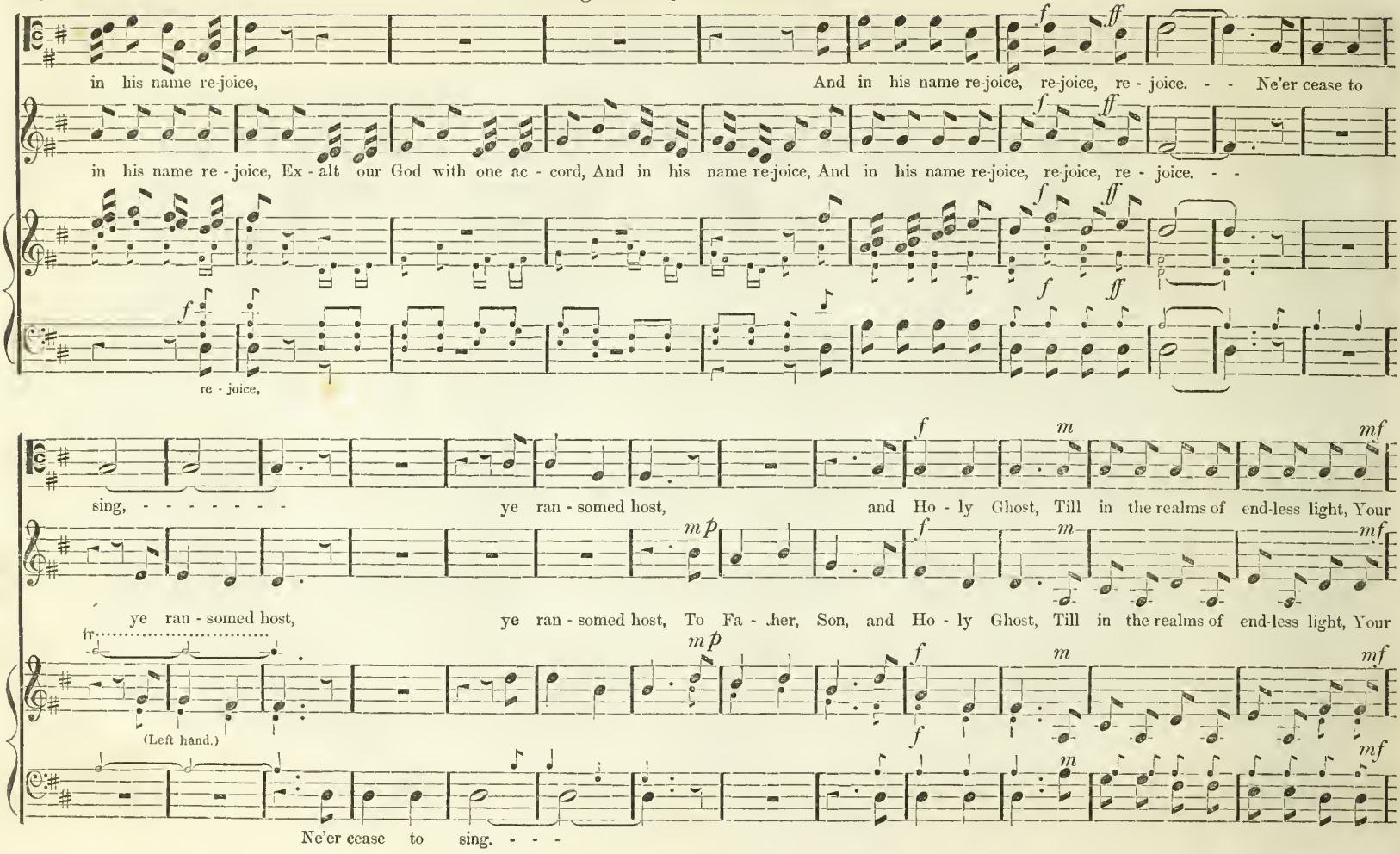
Faster. Presto. *f* *ff* Ritard.

Faster. Presto. *ff* Ritard.

Base, practice these accidentals with an instrument.

* For pieces of similar character to this, for Concerts, &c., see "Taylor's Choral Anthems."


Allegretto. (Not too fast.)
Allegretto.
Allegretto.
Ritard.
Sing with a cheerful voice,
Allegretto.
Sym.
mf
m f m f
Allegretto.
Ex - alt our God with one ac - cord, Ex - alt our God, And
Sing with a cheerful voice, Ex-alt our God with one ac - cord, And in his name re - joice, and in his name rejoice, Ex - alt our God with one accord, And
Ex - alt our God, &c.


in his name re-joice,
And in his name re-joice, re-joice, re - joice. - - Ne'er cease to
in his name re - joice, Ex - alt our God with one ac - cord, And in his name re-joice, And in his name re-joice, re-joice, re - joice. - -
re - joice,
sing, - - - - - - - -
ye ran - somed host,
and Ho - ly Ghost, Till in the realms of end-less light, Your
ye ran - somed host,
ye ran - somed host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms of end-less light, Your
(Left hand.)
Ne'er cease to sing. - - -

prais - es shall u - nite, Your praises shall u - nite; Till in the realms of end - - less light, Your prais - es shall u - nite, Your praises

prais - es shall u - nite, Your praises shall u - nite; Till in the realms of end - less light, Your prais - es shall u - nite, Your praises

shall u - - nite, - - - - -

Slow.

shall u - nite; Till in the realms of end - less light, Your prais - - - es shall - - - - - u - - - nite, shall u - - nite. - -

Slow.

shall u - nite; Till in the realms of end - less light, Your prais - - - es shall - - - - - - - - u - nite, shall u - - nite. - -

Slow.

Slow.

Medium. With care and expression.

MOTETT. "Soft echoes from the bending sky."

V. C. T.

Soli. Cres.

Soft echoes, soft echoes, soft echoes, from the sky, Re-peat the solemn strain; Soft echoes, soft echoes, from the bending sky, Re-

Soli. Cres.

Soft echoes, soft echoes, soft echoes, from the bend - ing sky, Re-peat the solemn strain; Soft echoes, soft echoes, from the bend - - ing sky, Re-

Soli. Cres.

Soli. Cres.

Soft echoes, soft echoes, soft echoes, from the sky, Repeat the solemn strain; Soft echoes, from the bending sky, Re-

- peat the solemn strain, - - - - - - - - - - - Descend to earth a - gain, Descend to earth a - gain, Descend to earth, to

- peat the sol - emn strain, And let the voice of har - mo - ny De - scend to earth a - gain, Descend to earth a - gain, Descend, De-

Descend to earth a - gain, Descend to earth, to

- peat the sol - emn strain, And let the voice of har - mo - ny De - scend to earth again, De - scend to earth again, De - scend, De-

Cres.

earth a - gain; Re - peat the solemn strain, And let the voice of har - mo - ny De - scend to

Cres.

scend to earth a - gain; Re - peat the solemn strain, And let the voice of har - mo - ny Descend to earth a -

Soli. Coro. Cres.

earth a - gain; Soft echoes, from the bending sky, De - scend to

Cres.

- scend to earth a - gain; Re - peat the solemn strain, Descend to earth a -

Soli. pp Cres.

earth again, De - scend to earth a - gain. The breathing accents die a - way, Up - on the listening

Soli. pp Cres.

- - gain, De - scend to earth a - gain. The breathing accents die a - way, Up - on the listening

Soli. pp

earth again.

Sym. mf Soli. pp Cres.

- gain.

pp Cres. m

ear, the lis - tening ear; The joy - ful sound to hear; Yet would my soul for - ev - er stay,

pp Coro. m Cres. m

ear, the lis - tening ear; Yet would my soul for - ev - er stay, The joy - ful sound to hear; Yet would my soul for - ev - er stay,

Coro. m Cres. m

pp Coro. m Cres. m

With spirit. f

The joy - - ful sound to hear, The joy - - ful sound to hear; The joyful sound to hear; Yet would my soul for -

With spirit. f

The joy-ful sound to hear, The joyful sound to hear; Yet would my soul for - ev - er stay, The joyful sound to hear; Yet would my soul for -

With spirit. f

The joyful sound to hear, - - - - - - - - - -

With spirit. f

The joy - - ful sound to hear, The joy - - ful sound to hear; Yet would my soul for - ev - er stay, The joyful sound to hear; Yet would my soul for -

- - ev - er stay, The joy - ful sound to hear, The joy - - ful sound to hear, The joy - - ful sound to hear;

- - ev - er stay, The joy - ful sound to hear, The joy - ful sound to hear, The joy - ful sound to hear; Yet would my soul for - ev - er stay, The

- - - - - - - - - - - - - - to hear,

- - ev - er stay, The joy - ful sound to hear, The joy - - ful sound to hear, The joy - - ful sound to hear;

m *f*

The joyful sound to hear, The joy - - ful sound to hear, The joy - - ful sound to hear, The joy - ful

m *f*

joy - ful sound to hear, - - - - - - - - - - The joyful sound to hear, The joyful sound to hear, The joy - ful

f

f

The joyful sound to hear, The joy - - ful sound to hear, The joy - - ful sound to hear, The joy - ful

sound to hear, The joy - ful sound to hear, The joy - ful sound to hear, - - - -

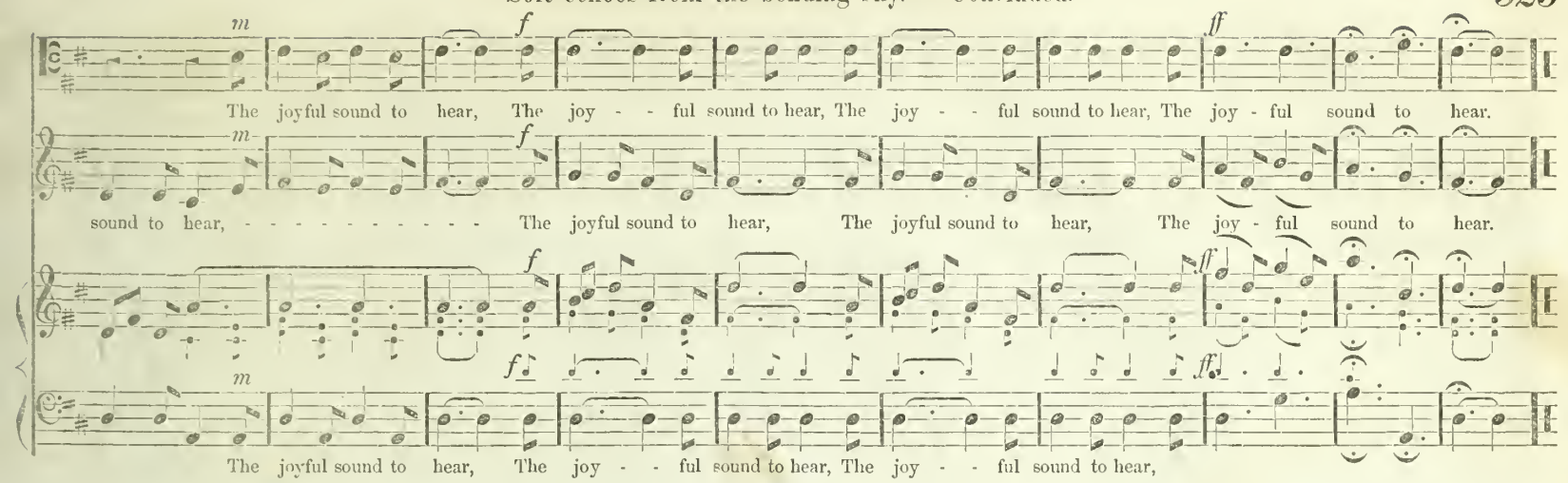
sound to hear, The joy - ful sound to hear, The sound to hear, - - - - Yet would my soul for -

sound to hear, The joy - ful sound to hear, The joy - ful sound to hear, - - -

The joyful sound to hear, Yet would my soul for - ev - er stay, The joyful sound to hear;

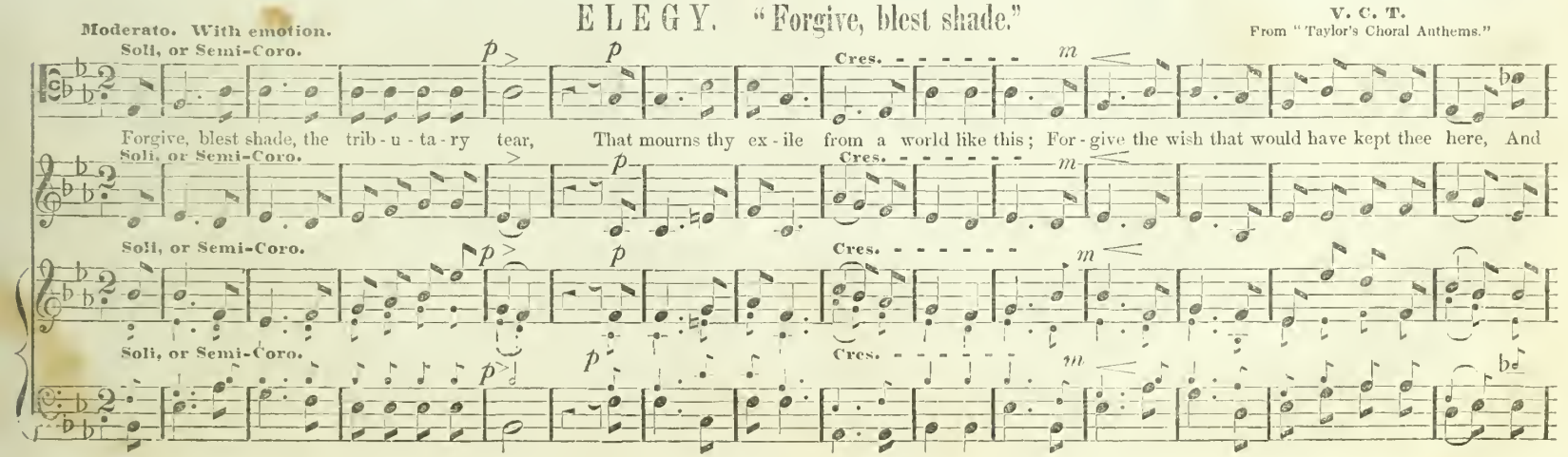
- ev - er stay, The joyful sound to hear, - to hear; Yet would my soul for - ev - er stay, The joy - ful

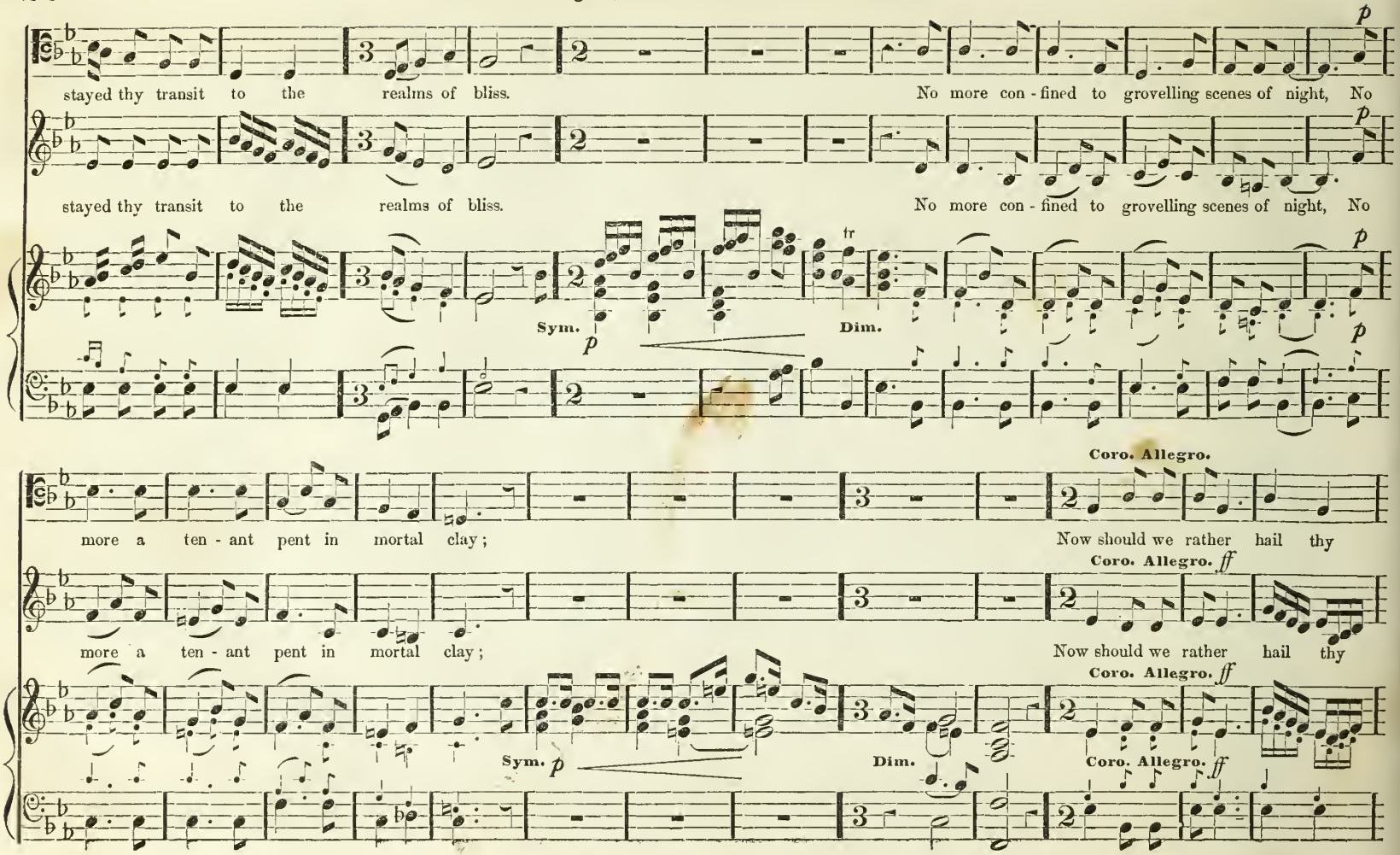
Yet would my soul for - ev - er stay, The joyful sound to hear;



ELEGY. "Forgive, blest shade."

V. C. T.
From "Taylor's Choral Anthems."




stayed thy transit to the realms of bliss.
No more con - fined to grovelling scenes of night, No
stayed thy transit to the realms of bliss.
No more con - fined to grovelling scenes of night, No
Sym.
Dim.
more a ten - ant pent in mortal clay;
Now should we rather hail thy
Coro. Allegro.
more a ten - ant pent in mortal clay;
Now should we rather hail thy
Coro. Allegro.
Sym.
Dim.
Coro. Allegro.

glorious flight, And speed thy passage to the world of day; Now should we rather hail thy glo - rious flight, Now should we rather hail thy

glorious flight, And speed thy passage to the world of day; Now should we rather hail thy glo - rious flight, Now should we rather hail - - -

hail - - - - thy glorious flight,

hail thy glo - rious flight, Now should we rather hail thy

Be careful of the time, Base, Tenor, and Alto.

glo - rious flight And speed thy passage, And speed thy passage to the world of day;

- - - thy glorious flight, And speed thy passage, And speed thy passage to the world of day; Now should we rather hail thy glo - rious

glo - rious flight, And speed thy passage. And speed thy passage to the world of day;

"Forgive, blest shade." Concluded.

Base, Tenor, and Alto, be careful of their time here.

And speed thy passage, And speed thy passage to the world of day, - - to the world of

flight, - - - - - - - - - - - - - - - And speed thy passage, And speed thy passage to the world of day, - - to the world of

Unisons.

Now should we rather hail thy glorious flight, And speed thy passage, And speed thy passage, And speed thy passage to the world of

Slow.

day, And speed thy passage to the world of day, world of day, world of day, world of day.

Slow.

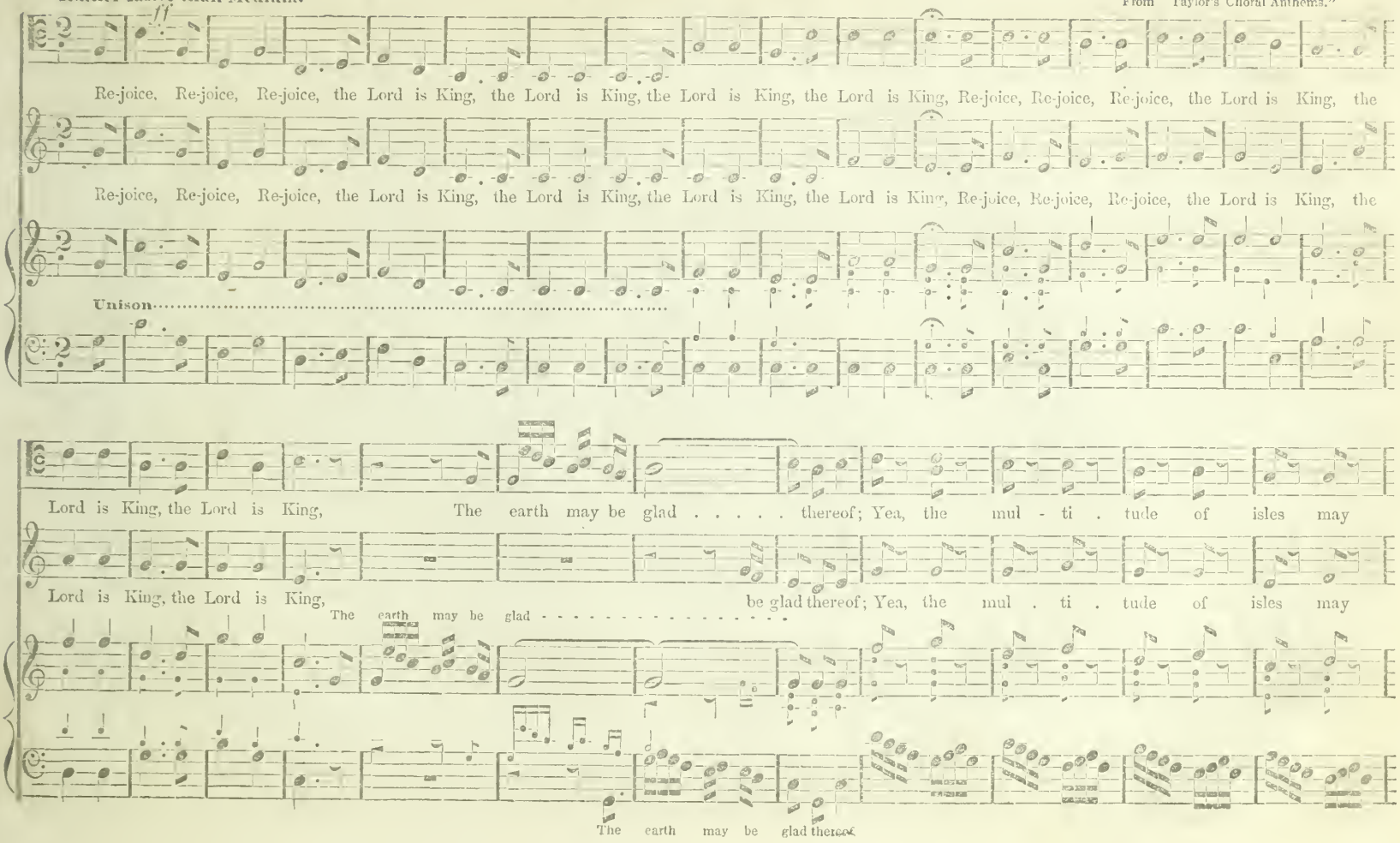
day. And speed thy passage to the world of day, And speed thy pas - sage to the world of day, world of day, world of day, world of day.

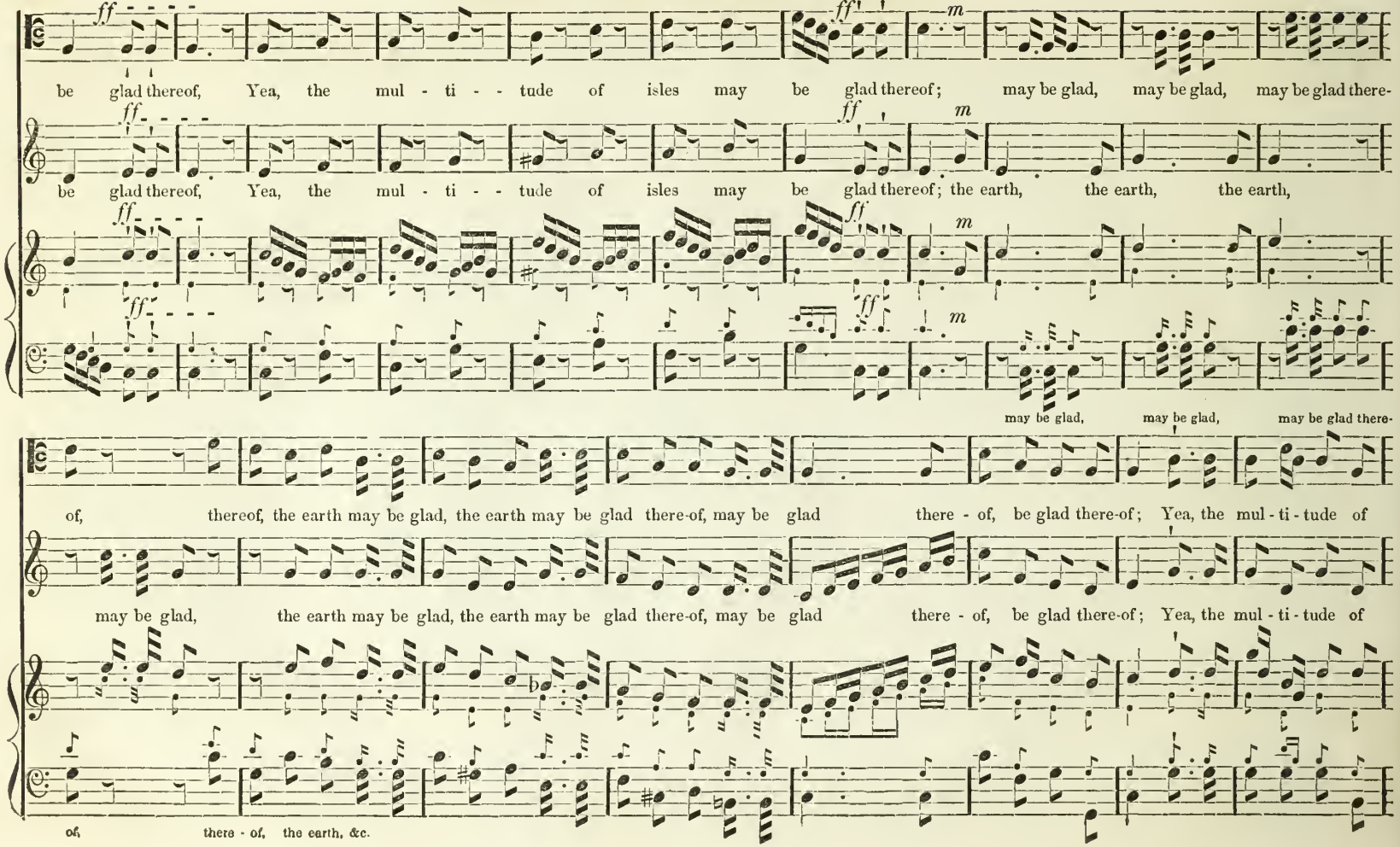
Slow.

Slow.

ANTHEM. "Rejoice! the Lord is King."

V. C. T.
From "Taylor's Choral Anthems."




ff
m
be glad thereof, Yea, the mul - ti - - tude of isles may be glad thereof; may be glad, may be glad, may be glad there-
be glad thereof, Yea, the mul - ti - - tude of isles may be glad thereof; the earth, the earth, the earth,
may be glad, may be glad, may be glad there-
of, thereof, the earth may be glad, the earth may be glad there-of, may be glad there - of, be glad there-of; Yea, the mul - ti - tude of
may be glad, the earth may be glad, the earth may be glad there-of, may be glad there - of, be glad there-of; Yea, the mul - ti - tude of
of, there - of, the earth, &c.

Cres. fff mf

isles may be glad there - of, may be - - - glad there - of; the earth may be glad there-of, - - - - the earth may be glad there-

Cres. fff mf

isles may be glad there - of, may be - - - glad there - of; the earth may be glad there of, the earth may be glad there-

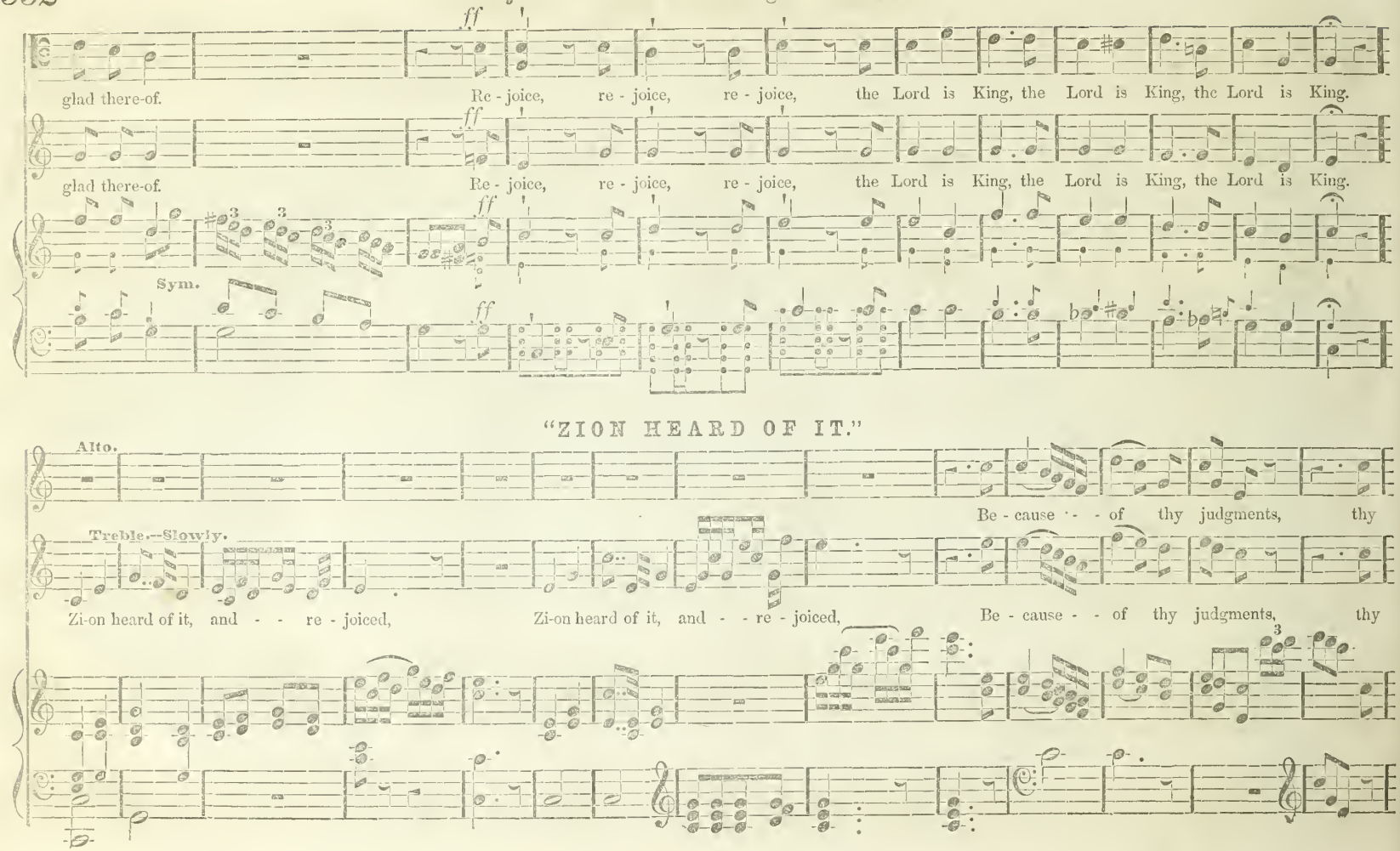
fff mf

Cres. fff mf

the earth may be glad there - of, - - - - - - - - - - - - - - -

of, the earth may be glad there-of, may be glad there-of, be

of, the earth may be glad there-of, may be glad there-of, be


ff
glad there-of.
Re - joice, re - joice, re - joice, the Lord is King, the Lord is King, the Lord is King.
ff
glad there-of.
Re - joice, re - joice, re - joice, the Lord is King, the Lord is King, the Lord is King.
ff
Sym.
ff
"ZION HEARD OF IT."
Alto.
Be - cause - - of thy judgments, thy
Treble.—Slowly.
Zi-on heard of it, and - - re - joiced,
Zi-on heard of it, and - - re - joiced,
Be - cause - - of thy judgments, thy

Tenor.—Slow. Rall.

judgments, thy judgments, O Lord. Ho-li ness, ho - li-ness, ho - li-ness be - com - eth thy house, for

Alto.—Slow. Rall.

judgments, thy judgments, O Lord. Ho - li-ness - - - - - - - - - Ho - li-ness, ho - li-ness, ho - li-ness be - com - eth thy house, for

Treble.—Slow. Rall.

Base.—Slow. Rall.

Quite fast.

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, A - men, A - men, for ev - er and ev - er, for ev - er, A - men, A - men, A - men.

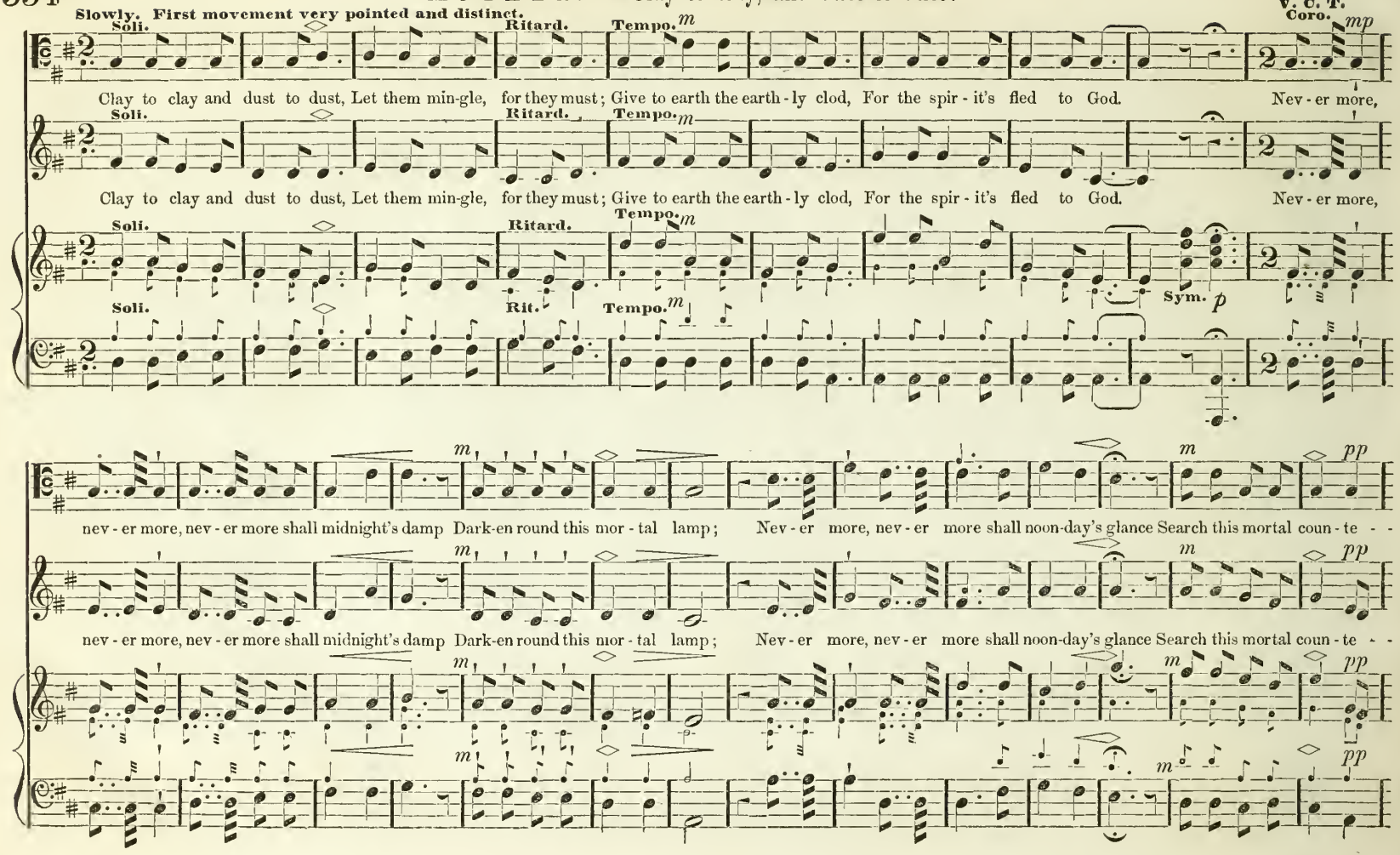
Quite fast.

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, A - men, A - men, for ev - er and ev - er, for ev - er, A - men, A - men, A - men.

Quite fast.

Quite fast.

MOTETT. "Clay to clay, and dust to dust!"



Slow. pp

nance. Stiff the curtains, chill the gloom, of man's mel-an - chol - y tomb.

Slow. pp

nance. Stiff the curtains, chill the gloom, of man's mel-an - chol - y tomb.

Slow. pp

Sym. p

Coro Bass. pp

Solo. Slow.

Deep the pit, and cold the bed, Where the spoils of death are laid;

Of man's mel - an - chol - y tomb.

Of man's mel - an - chol - y tomb.

Sym. m p

f f f p

Of man's mel - an - chol - y tomb.

Allegro. *f*

Look a - loft! look a - loft! the spir - it's risen, the spir - it's risen, Death can - not the soul im - prison,

Allegro. *f*

Look a - loft! - - - look a - loft! - - - the spir - it's risen, the spir - it's risen, Death can - - not the soul im - - prison,

Allegro. *f*

Allegro. *f*

Death - - - - can - - not the soul im - prison,

Death can not the soul im - prison; 'Tis in heaven that spirits dwell, that spirits dwell, Glorious though in - vis - i - ble, Glorious though in - -

Death can - not the soul im - - prison; - - - - - - - - - - - 'Tis in heaven that spirits dwell, Glorious though in-vis - i - ble, Glorious though in - -

Death - - - - can - - not the soul im - prison; 'Tis in heaven that spirits dwell,

Dim. f ff

vis - i - ble, in - vis - i - ble, Glo - rious, glo - rious, glo - rious, glorious though in - vis - i - ble, Glo - rious, glo - rious, glo - rious, glorious though in - -

Dim. f ff

vis - i - ble, in - vis - i - ble, Glo - rious, glo - rious, glo - rious, glorious though in - vis - i - ble, Glo - rious, glo - rious, glo - rious, glorious though in - -

Dim. f ff

Dim. f ff

Soli. Slowly.

vis - i - ble. Thither let us turn our view, Peace is there, and

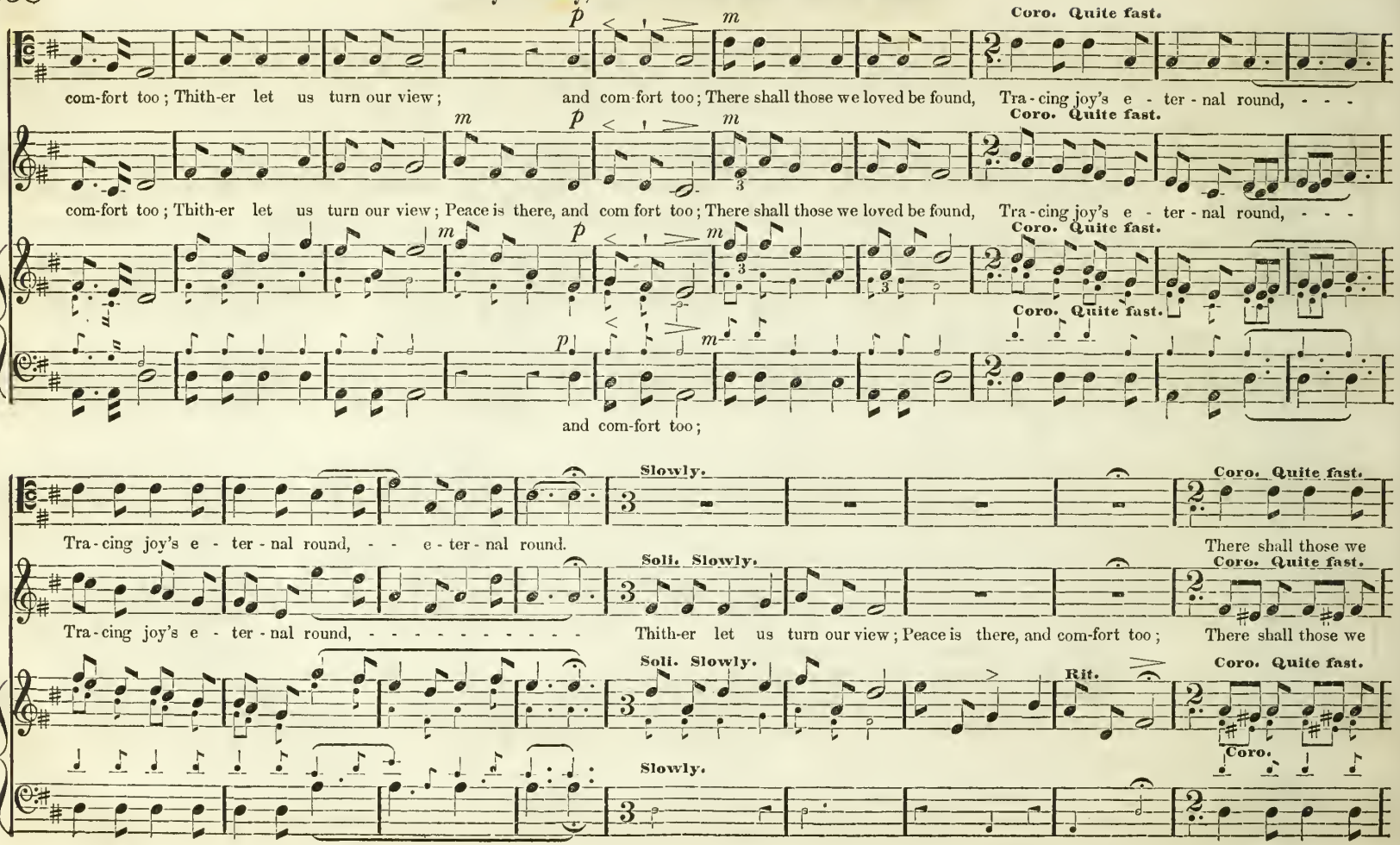
Soli. Slowly.

vis - i - ble. Thither let us turn our view, Peace is there, and

Soli. Slowly.

Sym. f

Soli. Slowly.


Coro. Quite fast.
com-fort too; Thith-er let us turn our view; and com-fort too; There shall those we loved be found, Tra-cing joy's e-ter-nal round, - - -
com-fort too; Thith-er let us turn our view; Peace is there, and com fort too; There shall those we loved be found, Tra-cing joy's e-ter-nal round, - - -
and com-fort too;
Slowly.
Tra-cing joy's e-ter-nal round, - - e-ter-nal round.
There shall those we
Soli. Slowly.
Tra-cing joy's e-ter-nal round, - - - - - - - - - - - Thith-er let us turn our view; Peace is there, and com-fort too; There shall those we
Rit.
Coro.

Cres. f

loved be found, Tra - cing joy's e - ter - nal round, Tra - cing joy's e - ter - nal round; There shall those we loved be found,

m Cres. f

loved be found, Tra - cing joy's e - ter - nal round, There shall those we loved be found, Tra - cing joy's e - ter - nal round; There shall those we loved be found,

m Cres. f

Cres. f

ff p f

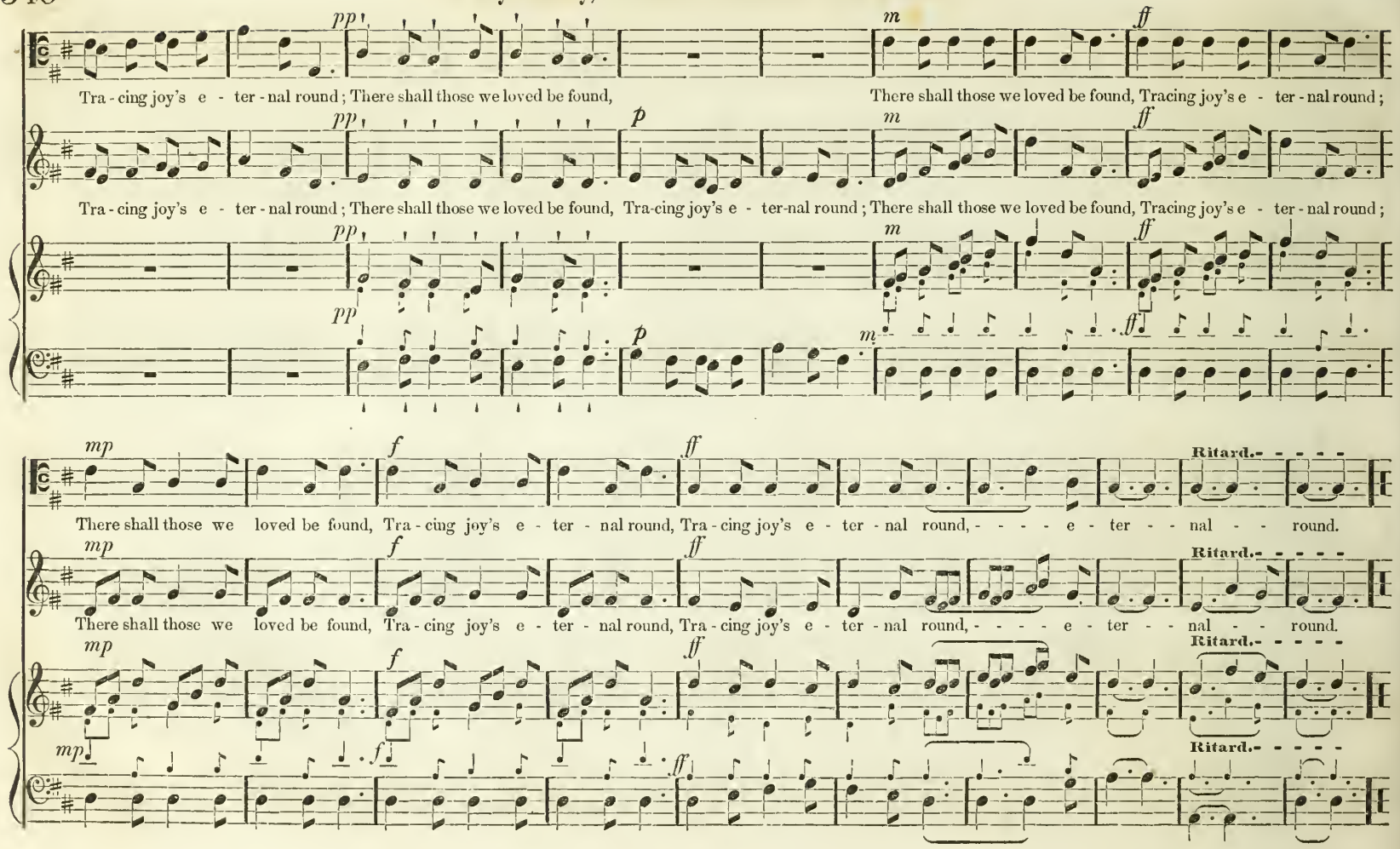
Tra-cing joy's e - ter - nal round, Tracing joy's e - ter - nal round; There shall those we loved be found, Tra-cing joy's e - ter - nal round.

ff p f

Tra-cing joy's e - ter - nal round, Tracing joy's e - ter - nal round; There shall those we loved be found, Tra-cing joy's e - ter - nal round, There shall those we loved be found,

ff p f

ff p f


pp
m
ff
Tra - cing joy's e - ter - nal round; There shall those we loved be found,
There shall those we loved be found, Tracing joy's e - ter - nal round;
p
Tra - cing joy's e - ter - nal round; There shall those we loved be found, Tra-cing joy's e - ter-nal round; There shall those we loved be found, Tracing joy's e - ter - nal round;
mp
f
There shall those we loved be found, Tra - cing joy's e - ter - nal round, Tra - cing joy's e - ter - nal round, - - - - e - ter - - nal - - round.
Ritard.- - - -

MOTET. "The turf shall be my fragrant shrine."

Medium only. (See that no part of it is sung faster.)

For social singing and sacred music concerts.

Words by THOS. MOORE.

Soli.

My cen - - ser's breath the mountain airs, And si - lent thoughts my on - ly

Soli.

The turf shall be my fra - grant shrine; My temple, Lord, that arch of thine; My cen-ser's breath the mountain airs, And si - lent thoughts my on - ly

Soli.

Coro. *f* *mf* *f* *mf*

prayers. My choir shall be the moonlight waves, When murm'ring homeward to their caves;

Coro. *ff* *mp* *ff* *mp*

prayers. My choir shall be the moonlight waves, When murm'ring home-ward to their caves; Or when the still - ness of the sea, . . E'en

Coro. *ff* *mp* *ff* *mp* Solo.

Coro. *f* *mf* *f* *mf* Inst.

My choir shall be the moonlight waves.

more than mu - sic, breathes of thee.

8va. loco.

Sym. m

The turf shall be my fra - grant shrine, My temple, Lord, that arch of thine; My censer's breath the

The turf shall be my fra-grant shrine, My tem - ple, Lord, that arch of thine; My cen - ser's breath the mountain

Coro.

Rall.

The turf shall be my fra-grant shrine, My temple, Lord, that arch of thine; My censer's breath the

mountain airs, My censer's breath the midnight airs, And silent thoughts my on-ly prayers, And si - lent thoughts my on - ly prayers. My

airs, My censer's breath the midnight airs, And silent thoughts my on-ly prayers, And silent thoughts my on-ly prayers. My choir shall be . .

(Not too loud here.)

And si - lent thoughts my on - ly prayers.

mountain airs, My censer's breath the midnight airs, And si-lent thoughts my on-ly prayers, And si - lent thoughts my on - ly prayers. My

choir shall be the moonlight waves, caves; . . . . Or when the still-ness of the sea,

. . . . the moon - light waves, When murm'ring homeward to their caves; . . . . Or when the still-ness of the sea,

E'en more than

choir shall be the moonlight waves, caves: . . .

mu - sic, breathes of Thee. All light and si - lence, like thy throne; And the pale

E'en more than mu - sic, breathes of Thee. I'll seek, by day, some glade un-known, All light and silence, like thy throne; And the pale

mu - sic, breathes of Thee. All light and si - lence, like thy throne;

I'll seek, by day, some glade unknown, All light and silence, like thy throne;

stars shall be, at night, The on - ly eyes that watch my rite. Thy heav'n, on which 'tis bliss to look, Shall be my pure and shi-ning book,

stars shall be, at night, The on - ly eyes that watch my rite. Thy heav'n on which 'tis bliss to look, Shall be my pure and shi-ning book,

Cres.

Where I shall read, in

The glories of thy wondrous name, Where I can read, in words of flame, The glo - - ries

The glo-ries of . . . thy wondrous name, . . Where I can read, in words of flame, The glo - ries of thy

words of flame, The glories of thy wondrous name, Where I can read, in words of flame, The glo - - ries

of thy wondrous name; Where I can read, in words of flame,

won - drous name; Thy heav'n, on which 'tis bliss to look, Shall be my pure and shining book, Where I can read, in words of flame, Where

of thy wondrous name; Where I can read, in words of flame, Where

"The turf shall be my fragrant shrine." Concluded.

ff

The glo-ries of thy wondrous name, thy wondrous name, thy wondrous name, thy won-drous name.

Cres. *ff*

I can read, in words of flame, The glo-ries of thy wondrous name, thy wondrous name, thy wondrous name, thy won-drous name.

Cres. *ff*

Cres. *ff*

Sym. *fff*

I can read, in words of flame,

SEMICHORUS. "See Israel's gentle Shepherd stand."

Trust in God for the care of orphans; or in the death of children.

Medium. V. C. T.

See Is-rael's gen-tle Shepherd stand, With all en-gag-ing charms: Hark! how he calls the ten-der lambs, And folds them in his arms, And

m

Slowly, with pathos.

folds them in his arms, And folds them in his arms. If or - phans they are left be-hind, Thy guar-dian care we trust; Thy

Cres. mf mp m m

care shall heal our bleeding hearts, If weep-ing o'er their dust, Thy care shall heal our bleed-ing hearts, If weep-ing o'er their dust.

Soli. Coro. Dim.

ANTHEM (NEW). "The tempest is howling." 1st Commencement.*

For Concerts or Charitable occasions.

Slightly faster than Medium.

V. C. T.

No star rides a - loft the thick darkness to cheer; The streets are deserted, no trav'ler in sight, But

Solo. *ff* Coro. *f*

The tempest is howling, the storm winds are drear,

(Omit the next first half page.)

Slow. *mp*

few will dare brave the dark tempest to-night. But few will dare brave the dark tempest to-night.

Slow. *mp* Sym. *f* Tempo. Slowly. Slow. *mp*

* Either this or the following first half page may be sung as a commencement to the piece.

(Omit the next first half page.)

(Omit this half page, if the first commencement is sung.)

Medium.

Solo. *f* Baritone.

f *m* Cres. *f*

The tempest is howling, the storm winds are drear, No star rides aloft the thick darkness to cheer; . . The streets are deserted, no trav'ler in sight, But

f Sym. Slow. *p* Dim.

few will dare brave the dark tempest to-night.

Slowly.

Slowly. Soli.

Heard ye that sigh! . .

Slowly. Inst. Voice, Soli.

Soli, Slowly. *p* Sym. *p*

Hark! hark! heard ye that sigh? . . from yon-der hov-el it came, The home of a wid-ow, (a home but in

mf Soli. Slowly.

and worn out with care, and breathes out her

Solo. Slowly. *mf* Slowly.

(a home but in name;) There, deso - late, lone - ly, and worn out with care, She thinks of her children, and breathes out her

mf Soli. Slowly.

Sym. Soli. Sym. Slowly.

name,) . . . . . and worn out with care,

Coro. *f* Soli.

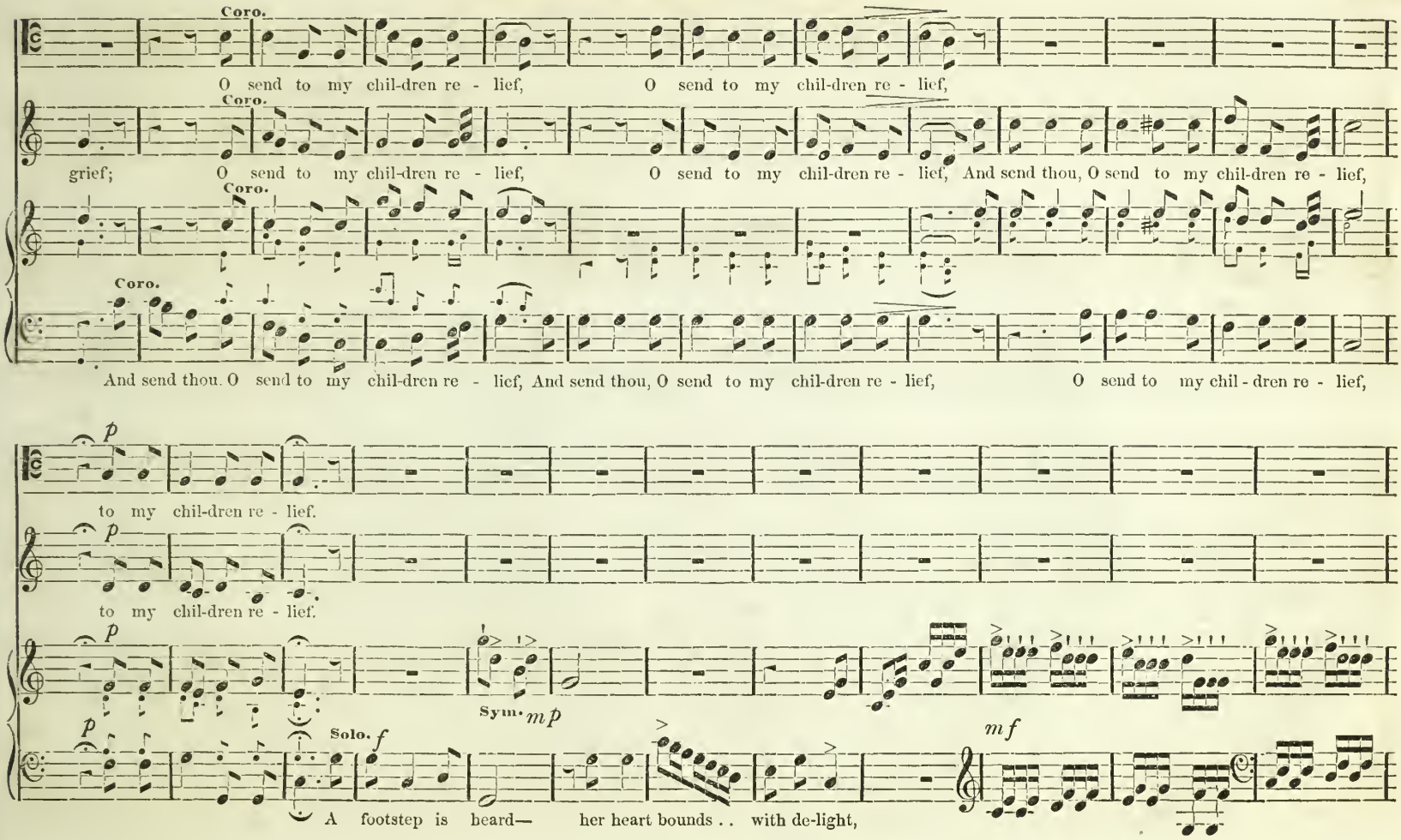
prayer, O God, O God, thou hast promised the wid-ow to bless, To care for the fa - ther-less child in dis - tress;

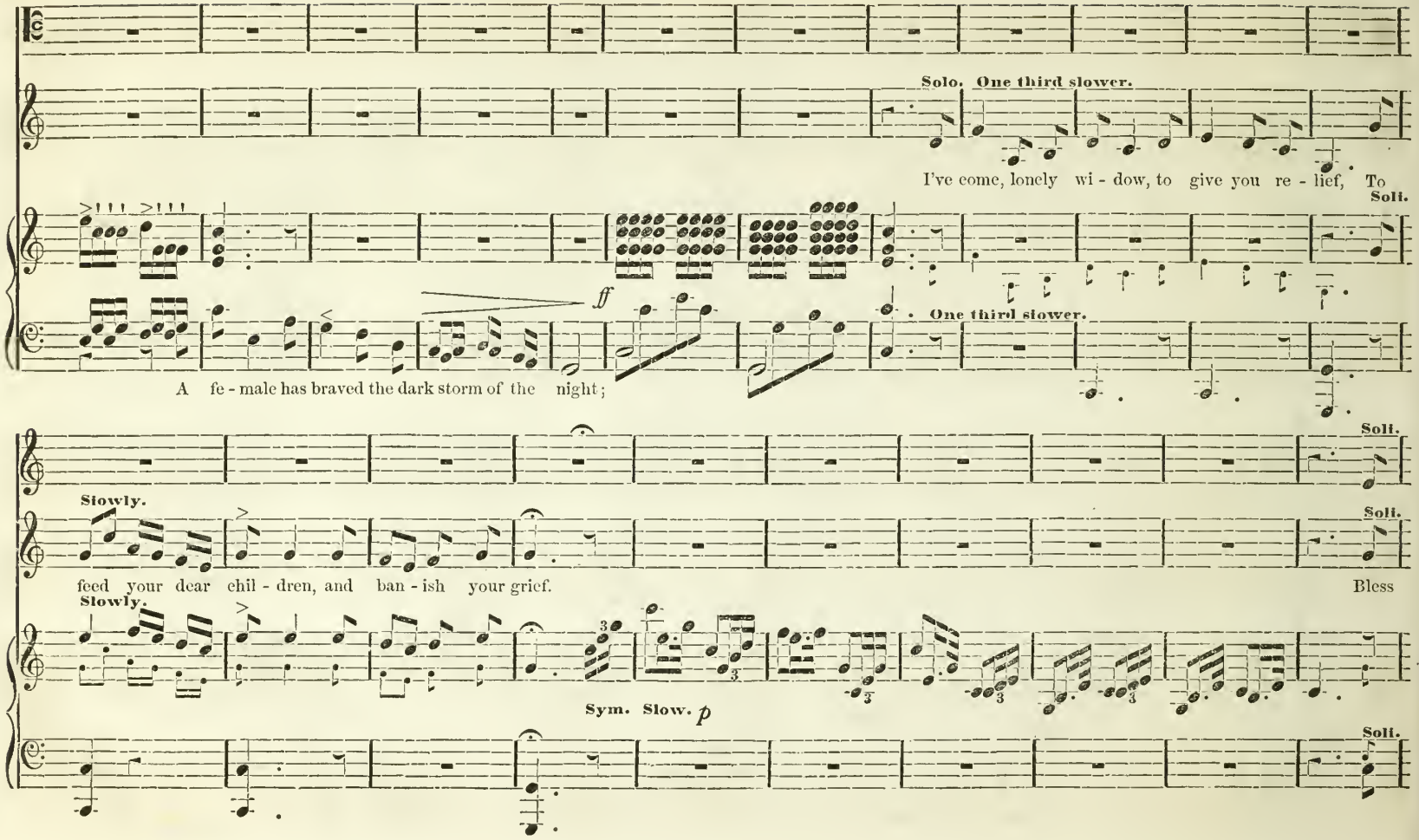
Coro. *f* Soli.

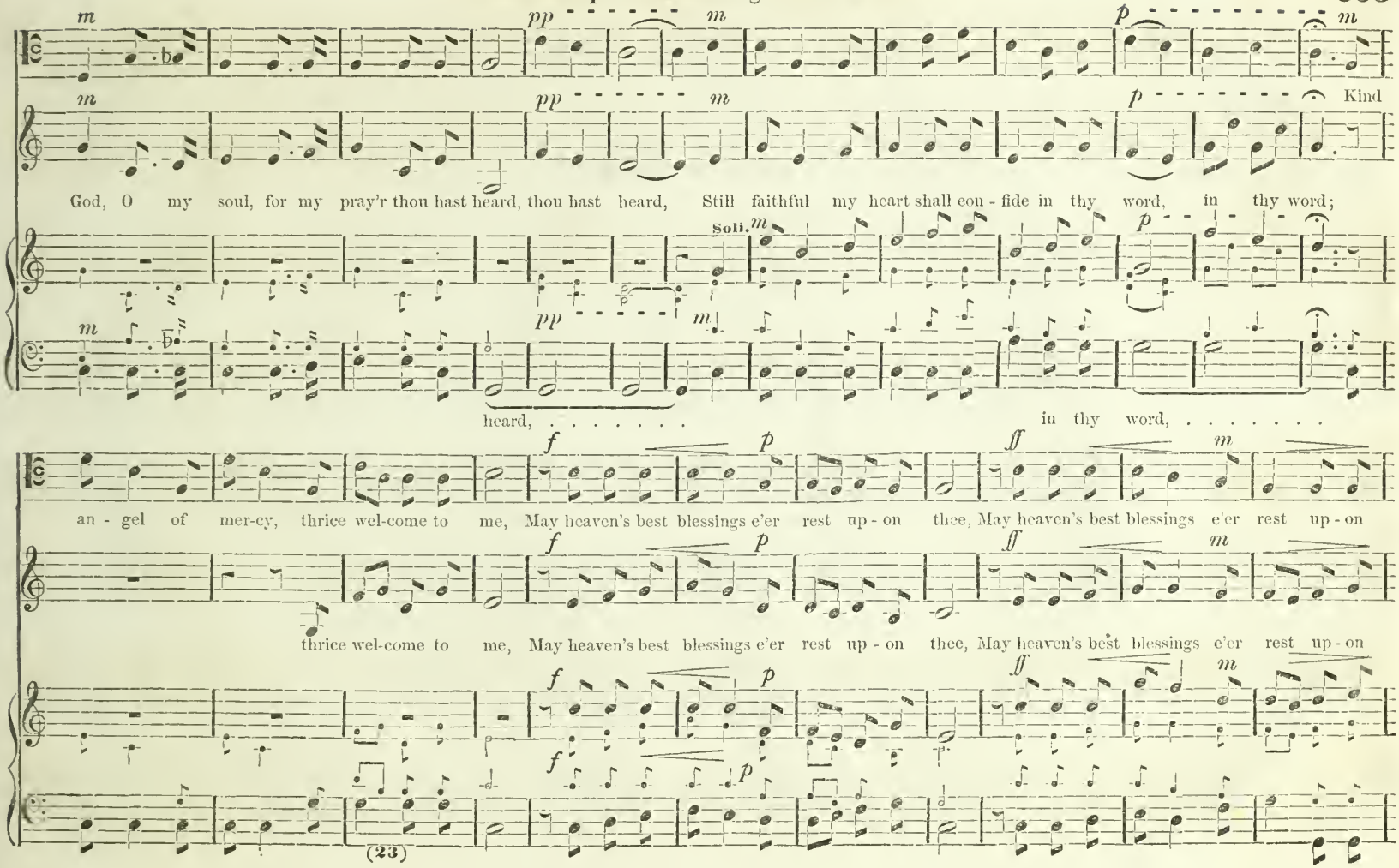
prayer, O God, O God, thou hast promised the wid-ow to bless, To care for the fa - ther-less child in dis - tress, Re-lieve thou this bo - som o'er-burdened with

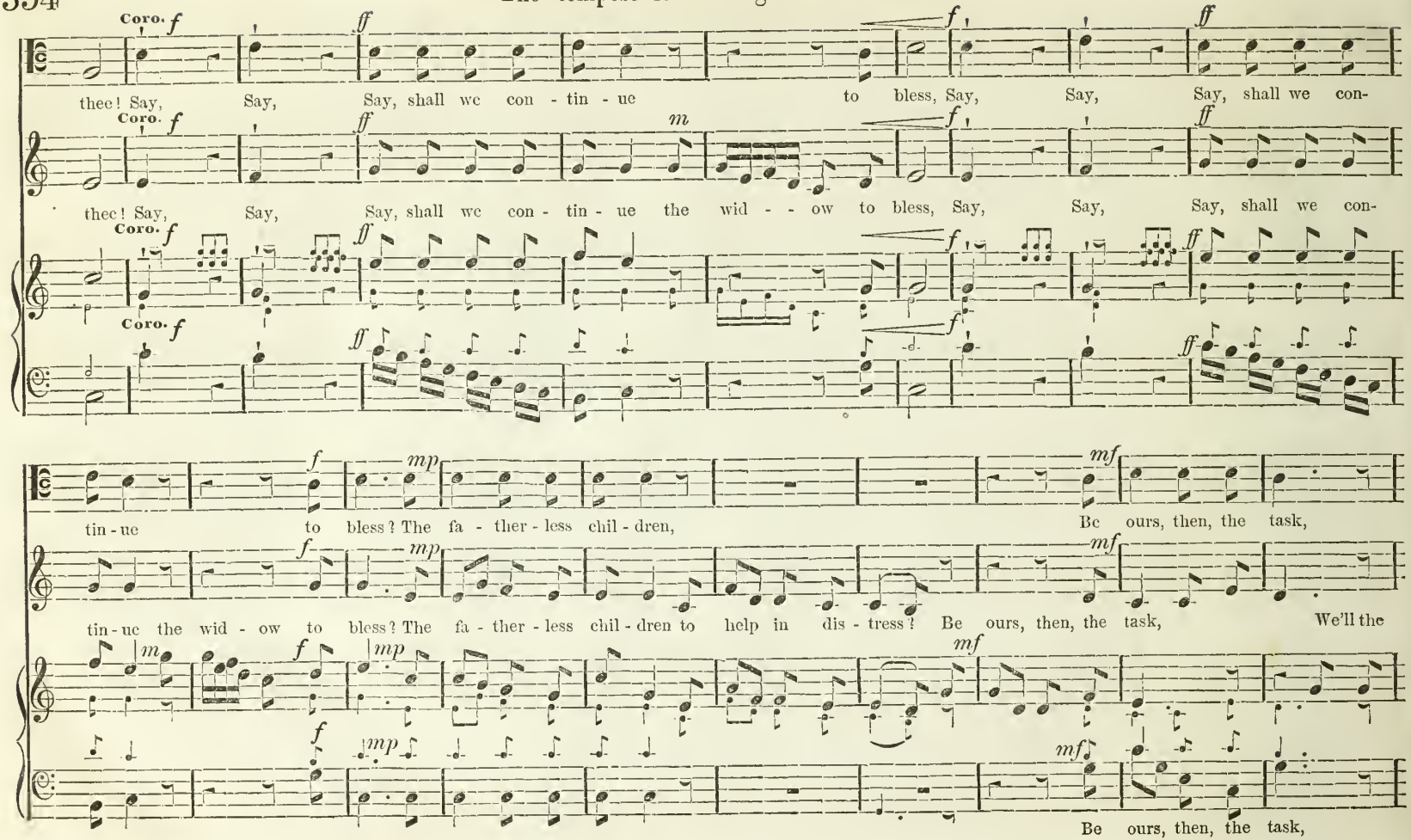
Coro. *f* Soli.

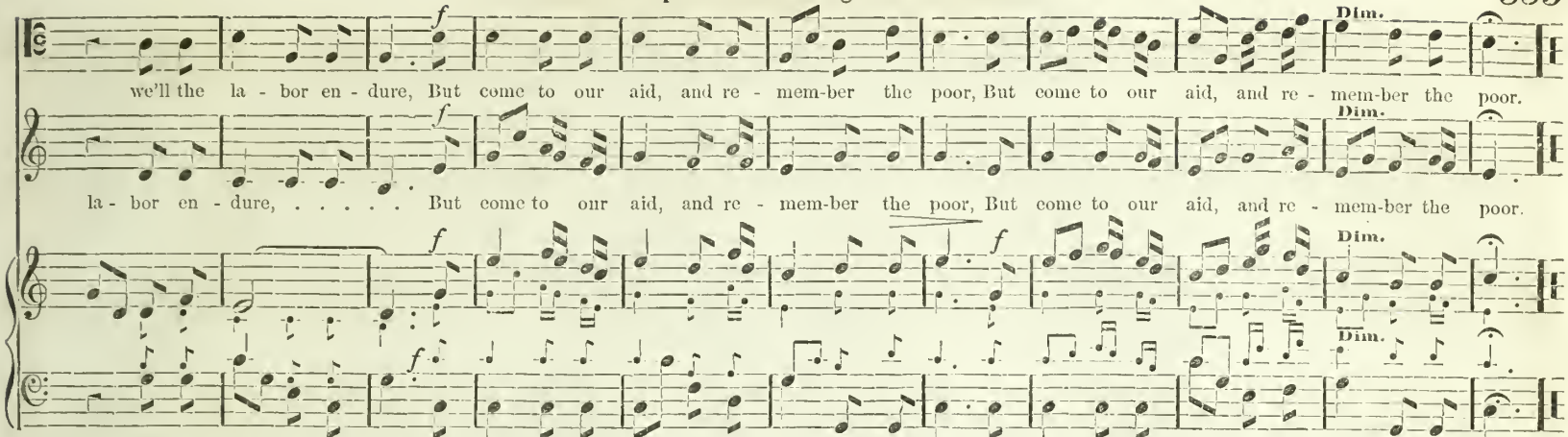
Coro. *f*


Coro.
O send to my chil-dren re - lief, O send to my chil-dren re - lief,
Coro.
grief; O send to my chil-dren re - lief, O send to my chil-dren re - lief, And send thou, O send to my chil-dren re - lief,
Coro.
Coro.
And send thou. O send to my chil-dren re - lief, And send thou, O send to my chil-dren re - lief, O send to my chil - dren re - lief,
p
to my chil-dren re - lief.
p
to my chil-dren re - lief.
p
Sym. mp
p
Solo. f
mf
A footstep is heard— her heart bounds . . with de-light,


Solo. One third slower.
I've come, lonely wi - dow, to give you re - lief, To
Soli.
ff
One third slower.
A fe - male has braved the dark storm of the night;
Soli.
Slowly.
Soli.
feed your dear chil - dren, and ban - ish your grief.
Bless
Slowly.
Sym. Slow. p
Soli.


m
pp
m
p
m
m
pp
m
p
Kind
God, O my soul, for my pray'r thou hast heard, thou hast heard, Still faithful my heart shall con - fide in thy word, in thy word;
Soli.
m
p
pp
m
heard, ... in thy word, ...
f
p
ff
m
an - gel of mer-cy, thrice wel-come to me, May heaven's best blessings e'er rest up - on thee, May heaven's best blessings e'er rest up - on
f
p
ff
m
thrice wel-come to me, May heaven's best blessings e'er rest up - on thee, May heaven's best blessings e'er rest up - on
f
p
ff
m
f
p

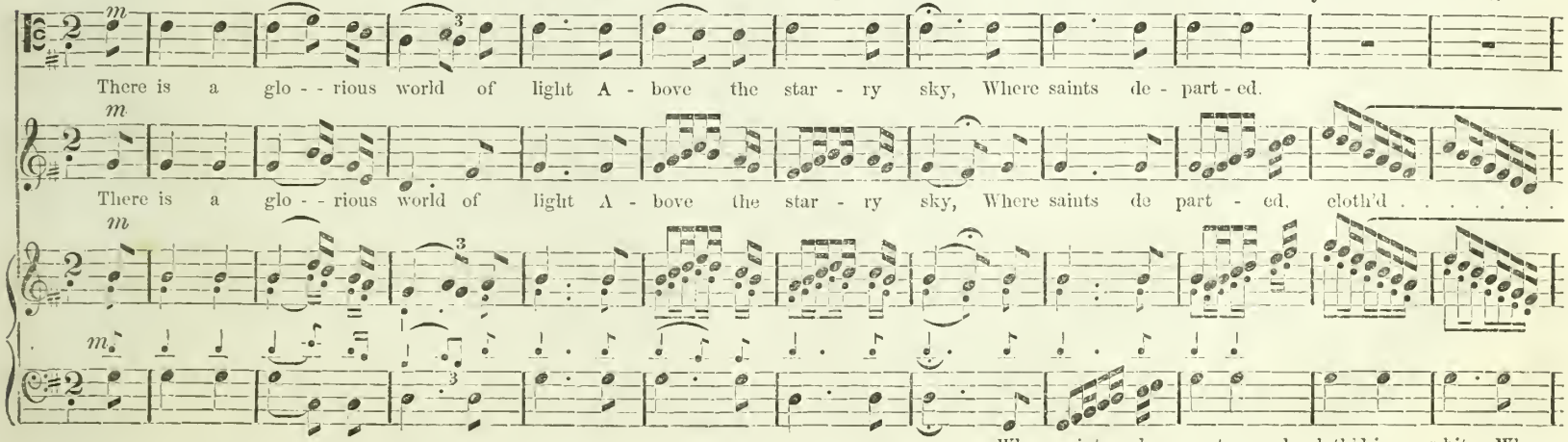

Coro. f
ff
f
ff
thee! Say, Say, Say, shall we con - tin - ue to bless, Say, Say, Say, shall we con-
Coro. f
ff
m
f
ff
thee! Say, Say, Say, shall we con - tin - ue the wid - - ow to bless, Say, Say, Say, shall we con-
Coro. f
ff
f
ff
Coro. f
ff
f
ff
f
mp
mf
tin - ue to bless? The fa - ther - less chil - dren, Be ours, then, the task,
f
mp
mf
tin - ue the wid - ow to bless? The fa - ther - less chil - dren to help in dis - tress? Be ours, then, the task, We'll the
m
f
mp
mf
f
mp
mf
Be ours, then, the task,



Medium time, and no faster.

ANTHEM. "There is a glorious world of light."

Music by V. C. TAYLOR.
Words by JANE TAYLOR.



"There is a glorious world of light." Continued.

m These four strains are not original, but belong strictly to the general theme.

mf *f*

clothed in white, A - dore the Lord most high, A - dore the Lord most high, A - dore the Lord most high,

m *mf* *f*

in white, A - dore the Lord most high, A - dore the Lord most high, A - dore the Lord most high,

m *mf* *f*

Sym.

m *f* *m*

saints de - parted, clothed in white, A - dore the Lord most high, A - dore the Lord most high, A - dore the Lord most high,

m

And there, a - mid the sa - cred songs, Those heaven - ly, heaven - ly voi - ces

m

And there, a - mid the sa - cred songs, Those heavenly voi - - - - - - - - ces

Those heaven - ly, heaven - ly voi - ces

raise; Ten thousand thousand seraph tongues U - nite in per - feet, in per - fect praise, Ten

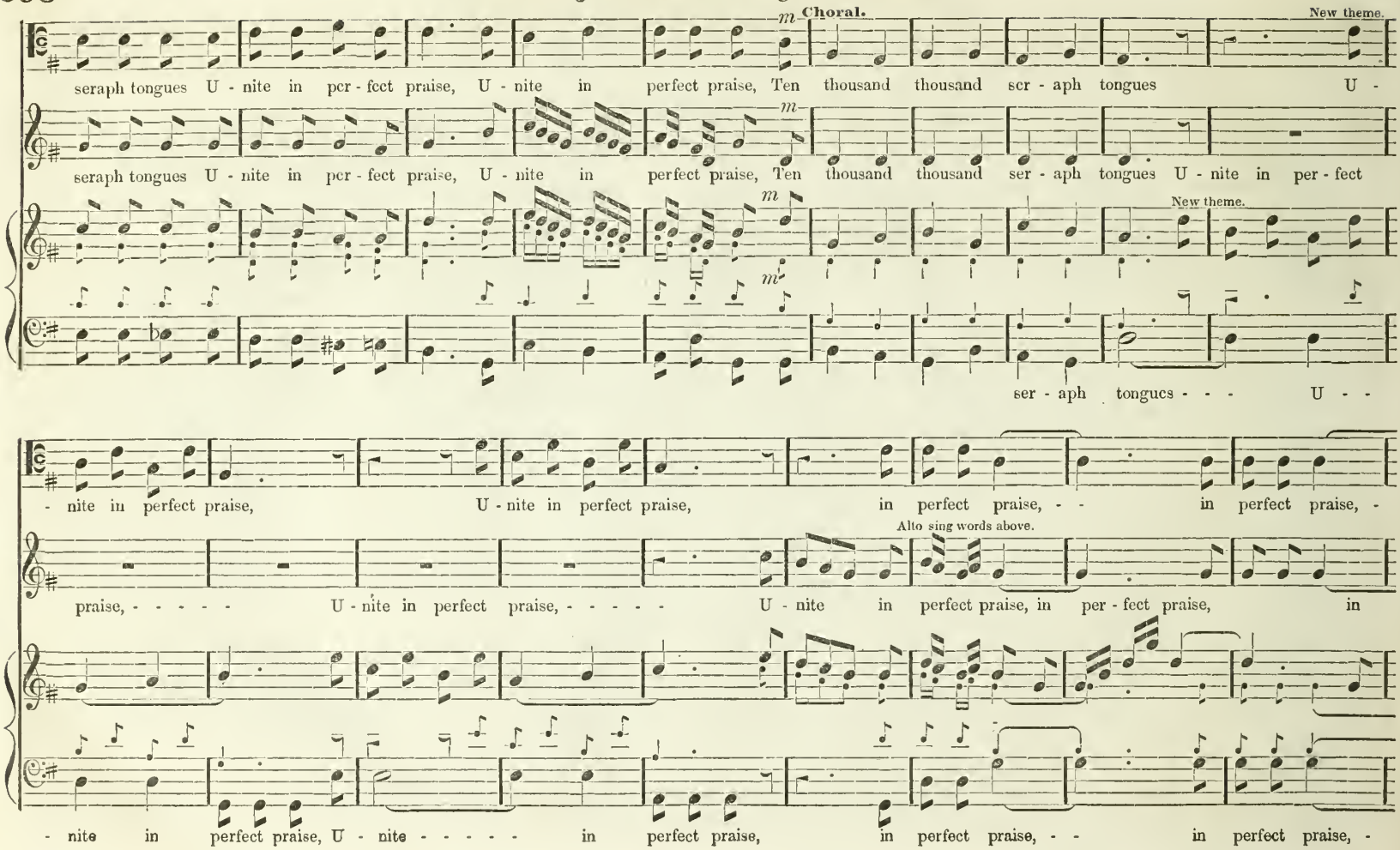
raise; Ten thousand thousand seraph tongues U - nite in per - fect, in per - fect praise, - - - - - - - - - - - Ten

U - nite - - - - - - - - - - in per - - fect praise, - - - - - - - - - - - Ten

raise; Ten thousand thousand seraph tongues U - nite in perfeet praise, U - nite in perfect praise, in perfect praise.

thousand thousand seraph tongues, praise, praise, Ten thousand thousand

thousand thousand seraph tongues U - nite in per - fect praise, U - nite in per - feet praise, U - nite in perfect praise, Ten thousand thousand


m Choral.
New theme.
seraph tongues U - nite in per - fect praise, U - nite in perfect praise, Ten thousand thousand ser - aph tongues U -
seraph tongues U - nite in per - fect praise, U - nite in perfect praise, Ten thousand thousand ser - aph tongues U - nite in per - fect
New theme.
ser - aph tongues - - - U - -
- nite in perfect praise, U - nite in perfect praise, in perfect praise, - - in perfect praise, -
Alto sing words above.
praise, - - - - - U - nite in perfect praise, - - - - - U - nite in perfect praise, in per - fect praise, in
- nite in perfect praise, U - nite - - - - - in perfect praise, in perfect praise, - - in perfect praise, -

- - - in per - fect praise, U - nite in perfect praise, U - nite in per - - - fect praise, U - nite in

per - fect praise, - - U - nite in perfect praise, U - nite in per - fect praise, U - nite in per - fect praise, - - - - - - - -

- - - in per - fect praise, U - nite in per - fect praise, U - nite in per - fect

perfect praise, U - nite in per - fect praise, U - nite in per - fect praise, U - nite in per - fect praise, in perfect praise, in

- - - U - - nite in per - fect praise, U - nite in per - fect praise, U - nite in per - fect praise, - - - in

Sequences

praise, U - - n ite in per - fect praise, U - nite in per - fect praise, U - nite in per - fect praise, - - - in

per - fect praise, in per - fect praise, in per - fect praise, in per fect praise, in per - fect praise, in per - fect praise, in

per - fect praise, in per - fect praise, in per - fect praise, in per-fect praise, in per - fect praise, in per - fect praise, - - - -

praise, - - - - - - - - - - - - - - - - in per - fect praise, in per - fect praise, - - - -

Ritard. *ff*

per - fect praise, in perfect praise, in per - fect praise. - - - - - - - - - -

Ritard. *ff*

- - - - - - - - - - - - - in per-fect praise, in per - fect praise. - - - - - - - - - -

Ritard. *ff*

- - - - - - - - - - - - - in per - fect praise. - - - - - - - - - - *ff*

Rit. *ff*

With spirit, but not too fast. V. C. T.

f

Sing, sing to the Lord in joy - ful strains, Let earth his praise re - - sound;

f

Sing, sing to the Lord in joy - ful strains, Let earth his praise re - sound, Let earth his praise re-sound; Let all the cheer - ful na - tions

f

p

Let earth his praise re - - sound,

ff *mf*

To spread his glo - ry round, To spread his glory round, To spread his glory round. Sing to the Lord in joy-ful strains, Let earth his praise re-

ff *mf*

join, To spread his glo - ry round, To spread his glory round, To spread, &c. Sing to the Lord in joy - ful strains, Let earth his praise re-

ff *mf*

ff *mf*

glo - ry round, Sing, &c.

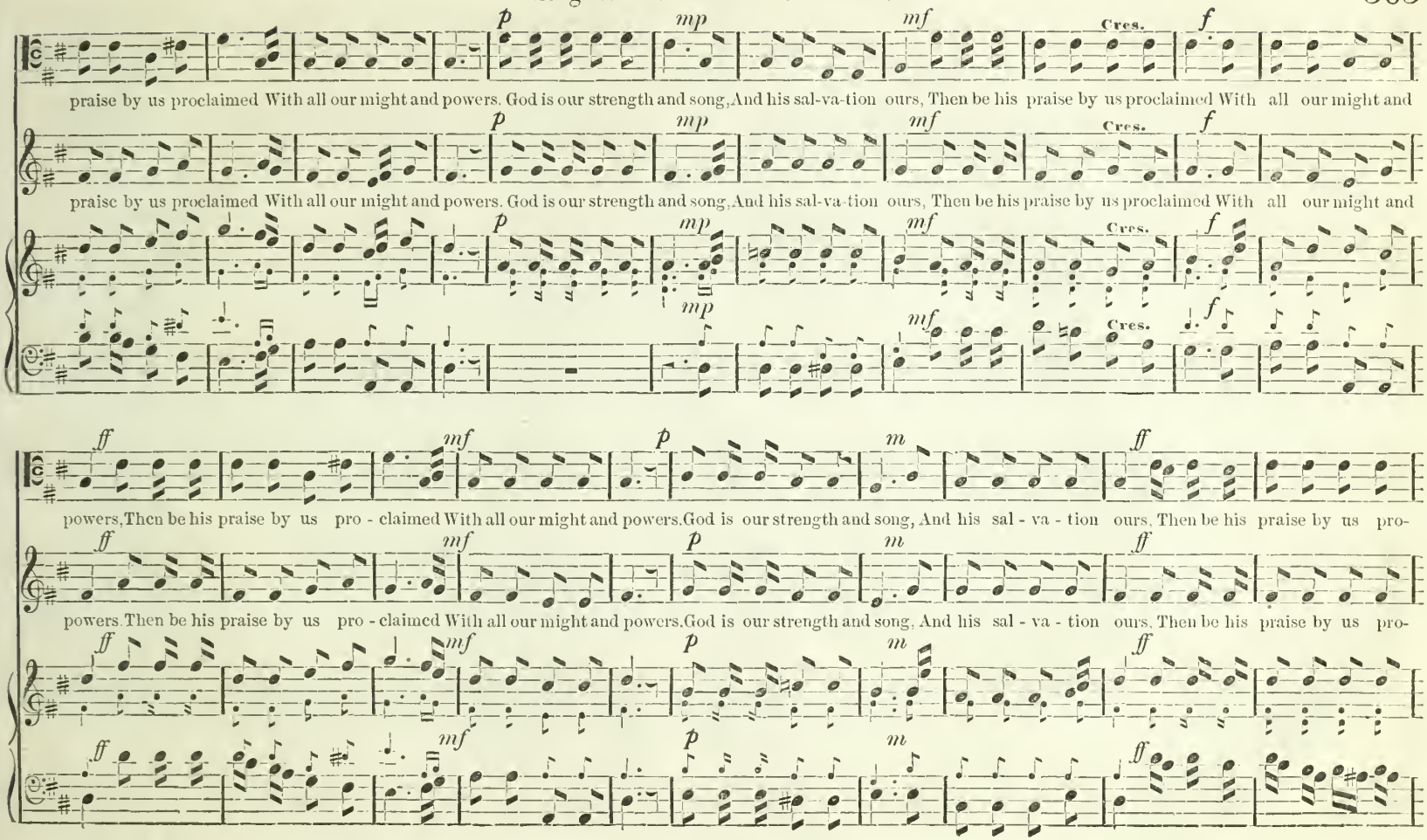
sound, Let earth his praise re-sound, Let all the cheerful na - tions join, To spread his glo - ry round, To spread his glo - ry round, To spread his

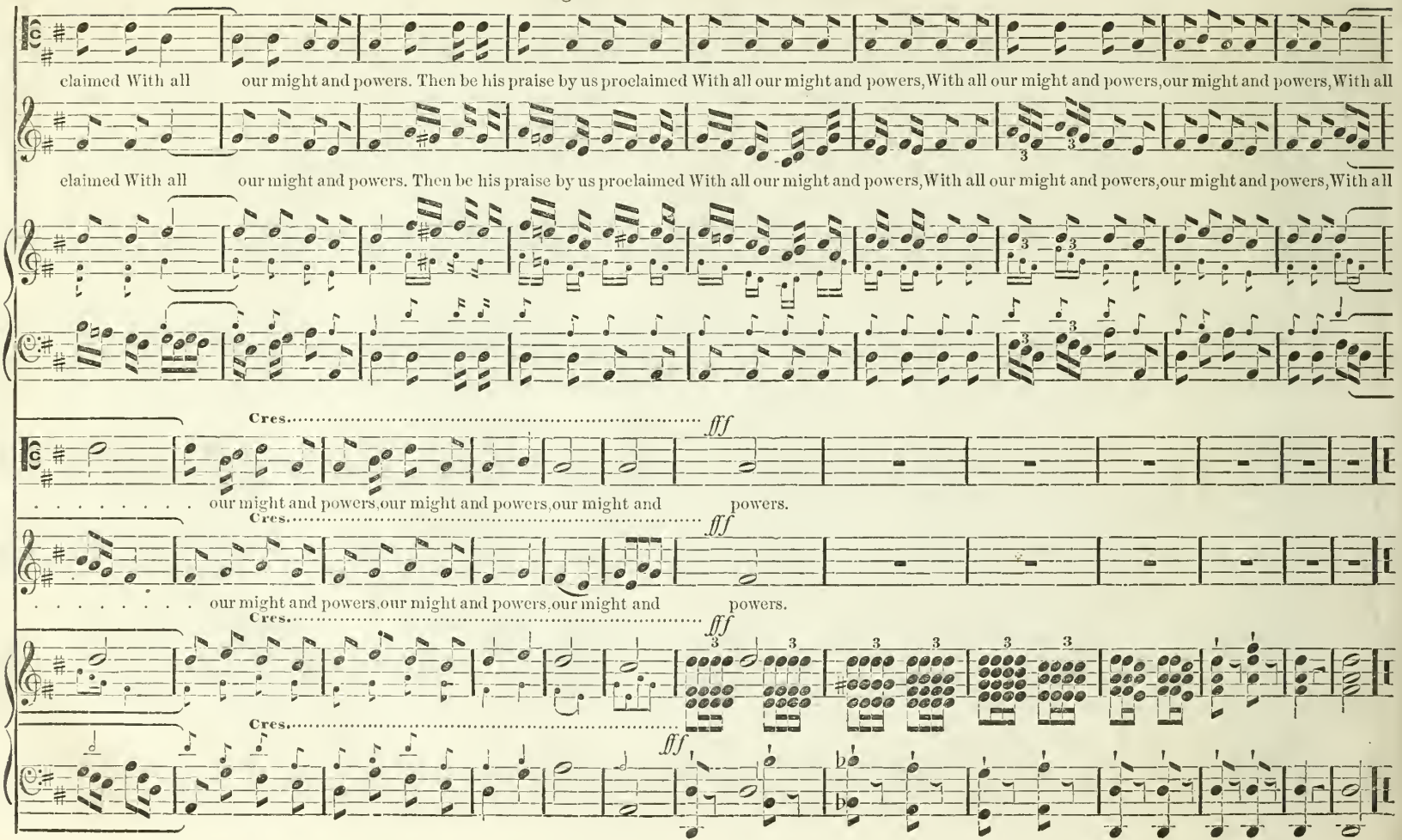
sound, Let earth his praise re-sound, Let all the cheerful na - tions join, To spread his glo - ry round, To spread his glo - ry round, To spread his

glo - ry round. God is our strength and song, Then be his

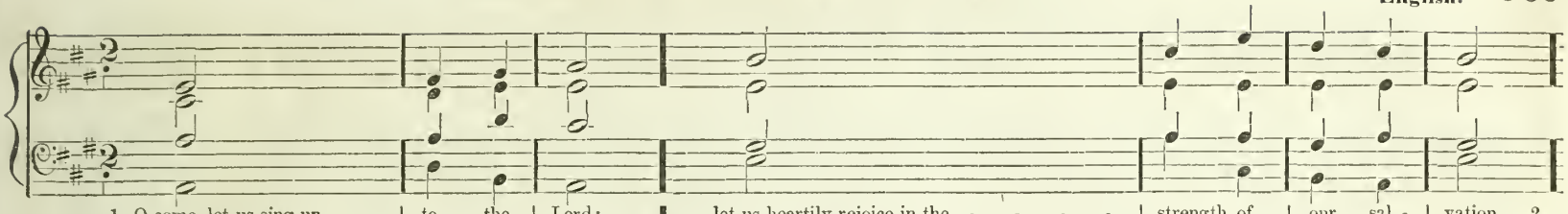
glo - ry round. God is our strength and song, And his sal - va - tion ours, Then be his

Sym. *ff*

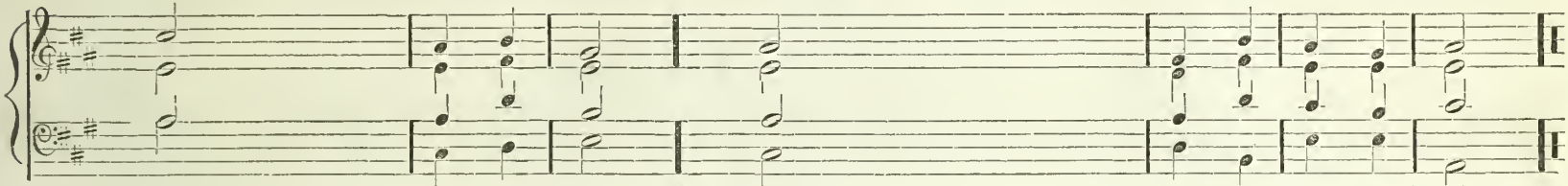

p mp mf Cres. f
praise by us proclaimed With all our might and powers. God is our strength and song, And his sal-va-tion ours, Then be his praise by us proclaimed With all our might and
p mp mf Cres. f
praise by us proclaimed With all our might and powers. God is our strength and song, And his sal-va-tion ours, Then be his praise by us proclaimed With all our might and
p mp mf Cres. f
mp mf Cres. f
ff mf p m ff
powers, Then be his praise by us pro - claimed With all our might and powers. God is our strength and song, And his sal - va - tion ours, Then be his praise by us pro-
ff mf p m ff
powers. Then be his praise by us pro - claimed With all our might and powers. God is our strength and song, And his sal - va - tion ours, Then be his praise by us pro-
ff mf p m ff
ff mf p m ff


claimed With all our might and powers. Then be his praise by us proclaimed With all our might and powers, With all our might and powers, our might and powers, With all
claimed With all our might and powers. Then be his praise by us proclaimed With all our might and powers, With all our might and powers, our might and powers, With all
Cres. fff
our might and powers, our might and powers, our might and powers.
Cres. fff
our might and powers, our might and powers, our might and powers.
Cres. fff
Cres. fff

No. 1. VENITE EXULTEMUS. Double Chant.



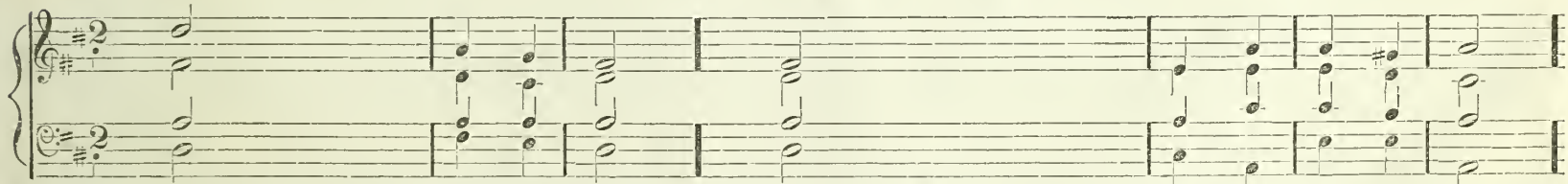
1. O come, let us sing un- - - | to the | Lord; | let us heartily rejoice in the - - - - | strength of | our sal - | vation. 2.
3. For the Lord is a - - | great - | God; | and a great - - - - - - - - | King a - | bove all | gods. 4.
5. The sea is his, and - - | he - | made it; | and his hands pre - - - - - - - - - - | pared the | dry - | land. 6.
7. For he is the - - - | Lord our | God; | and we are the people of his pasture, and tho | sheep - | of his | hand. 8.



2. Let us come before his presence - | with thanks - | giving, | and show ourselves - - - - - - | glad in | him with | psalms. 3.
4. In his hand are all the corners - | of the | earth; | and the strength of the - - - - - | hills is | his - | also. 5.
6. O come, let us worship, and - | fall - | down; | and kneel be - - - - - - - - - - - | fore the | Lord our | Maker. 7.
8. O worship the Lord in the beauty of | ho - li - | ness; | let the whole earth - - - - - - | stand in | awe of | him. 9.
9. For he cometh, for he cometh, to | judge the | earth; | and with righteousness to judge the world and the | peo - ple | with his | truth.

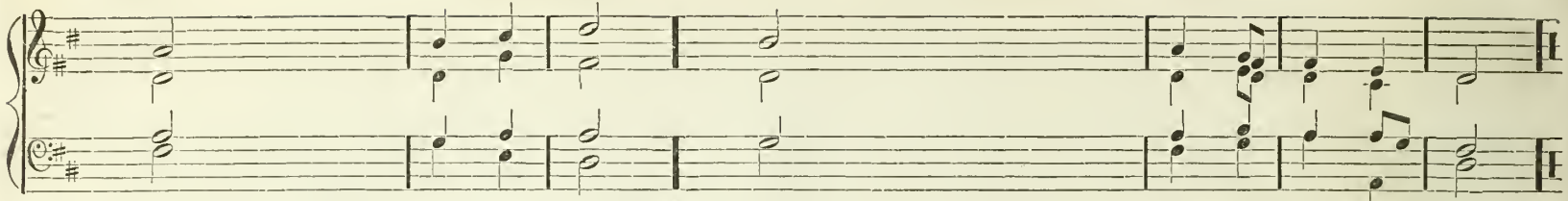
No. 2. VENITE EXULTEMUS. Double Chant.

Dr. BOYCE.



1. O come, let us sing un - - - | to the | Lord; | let us heartily rejoice in the - - - - | strength of | our sal - | vation. 2.
3. For the Lord is a - - - | great - | God; | and a great - - - - - - - | King a - | bove all | gods. 4.
5. The sea is his, and - - - | he - | made it; | and his hands pre - - - - - - - - - | pared the | dry - | land. 6.
7. For he is the - - - - | Lord our | God; | and we are the people of his pasture, and the | sheep - | of his | hand. 8.
10. Glory be to the Father, and - | to the | Son, | and - - - - - - - - | to the | Ho - ly | Ghost. 11.

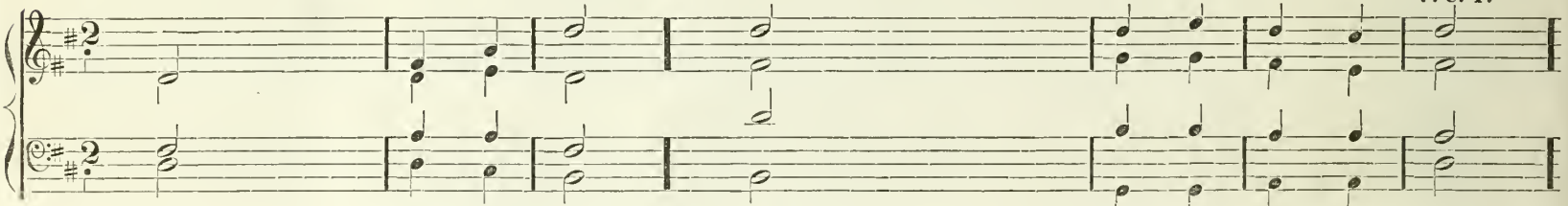
VENITE EXULTEMUS. Concluded.



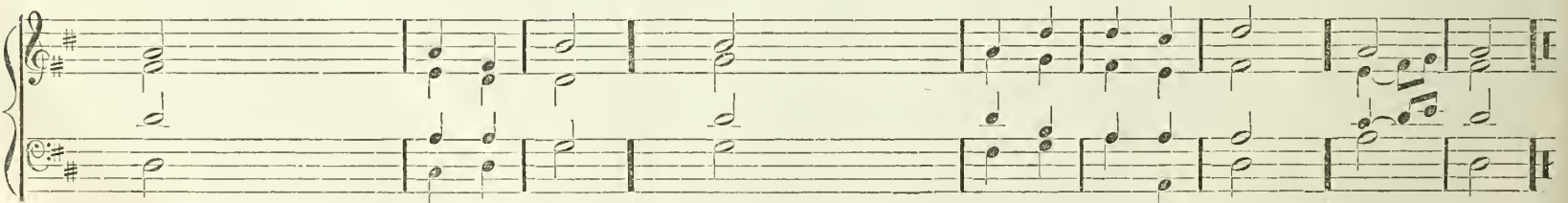
2. Let us come before his presence -	with thanks -	giving,	and show ourselves - - - - - -	glad in	him with	psalms.	3.
4. In his hand are all the corners -	of the	earth;	and the strength of the - - - - -	hills is	his -	also.	5.
6. O come, let us worship, and -	fall -	down;	and kneel be - - - - - - - - - - -	fore the	Lord our	Maker.	7.
8. O worship the Lord in the beauty of	ho - li -	ness;	let the whole earth - - - - - -	stand in	awe of	him.	9.:$:
:$: 9. For he cometh, for he cometh, to	judge the	earth;	and with righteousness to judge the world and the	peo - ple	with his	truth	10.
11. As it was in the beginning, -	is -	now,	and ever - - - - - - - - -	shall be	world without	end.	

No. 3. GLORIA IN EXCELSIS.

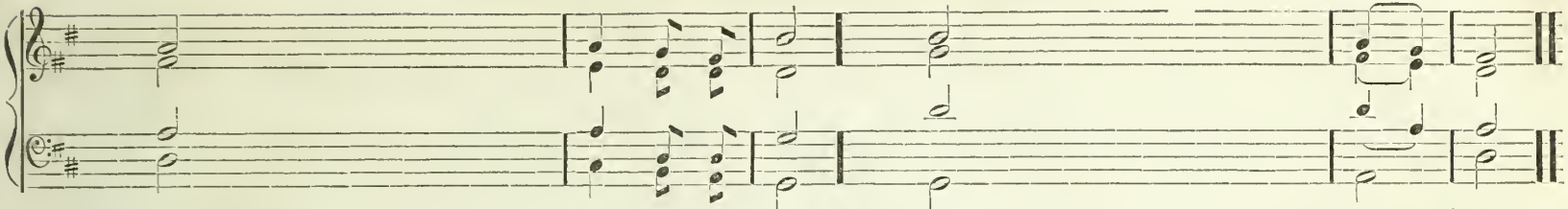
V. C. T.



1. Glory be to - -	God on	high,	and on earth - - - - - -	peace, good	will towards	men.	2.
3. O, Lord God, - -	heavenly	King,	God the - - - - - - -	Fa - ther	Al - - - -	mighty.	4.
9. For thou only - -	art -	holy;	thou - - - - - - - -	on - ly	art the	Lord;	10.

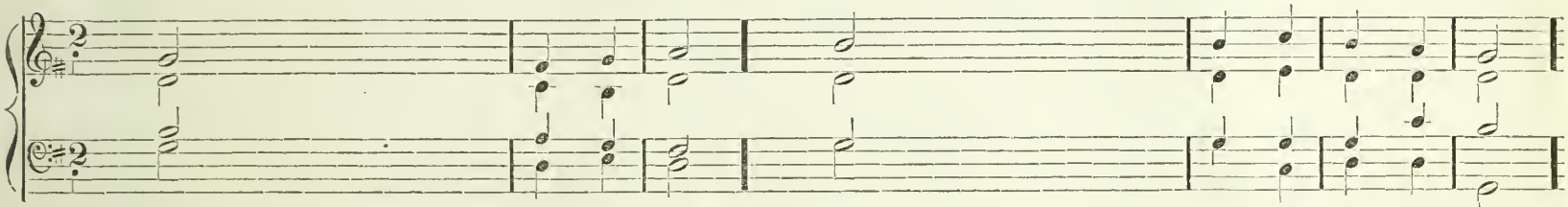


2. We praise thee, we bless thee, we	wor - ship	thee,	we glorify thee, we give thanks to	thee for	thy great	glory.	3.	
4. O Lord, the only begotten Son,	Je - sus	Christ;	O Lord God, Lamb of God, -	Son -	of the	Father.	5.	
10. Thou only, O Christ, with the -	Ho - ly	Ghost,	art most high in the - - -	glory of	God the	Father.		A - - men

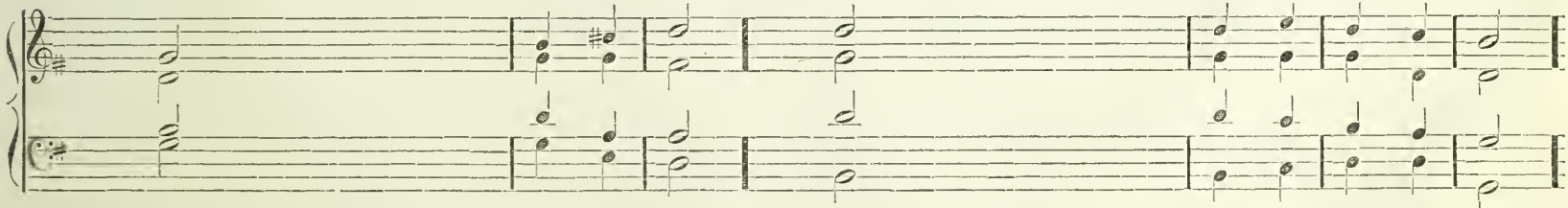


5. That takest away the - - - - - - - | sins of the | world, | have mercy up - - - - - - - - | on | us. 6.
6. Thou that takest away the - - - - - | sins of the | world, | have mercy up - - - - - - - | on | us. 7.
7. Thou that takest away the - - - - - | sins of the | world, | receive - - - - - - - - | our | prayer. 8.
8. Thou that sittest at the right hand of - - - | God the | Father, | have mercy up - - - - - - - | on | us 9.

No. 4. GLORIA IN EXCELSIS.

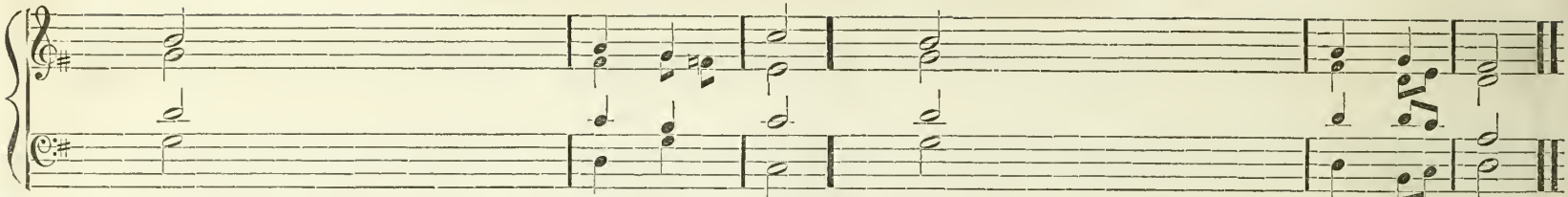


1. Glory be to - - - - - - - | God on | high, | and on earth, - - - - - - | peace, good | will towards | men. 2.
3. O Lord God, - - - - - - - | heaven-ly | King, | God the - - - - - - - | Fa - ther | Al - - - | mighty. 4.
9. For thou only - - - - - - - | art - - | holy; | thou - - - - - - - - | on - ly | art the | Lord. 10.



2. We praise thee, we bless thee, we - - | wor - ship | thee, | we glorify thee, we give thanks to - - - | thee for | thy great | glory. 3.
4. O Lord, the only begotten Son, - - | Je - sus | Christ; | O Lord God, Lamb of God, - - - - | Son - | of the | Father. 5.
10. Thou only, O Christ, with the - - - | Ho - ly | Ghost, | art most high in the - - - - - | glory of | God the | Father.

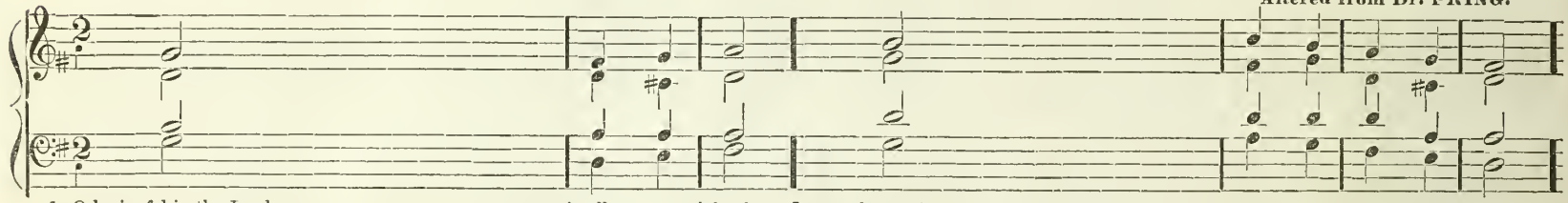
GLORIA IN EXCELSIS. Concluded.



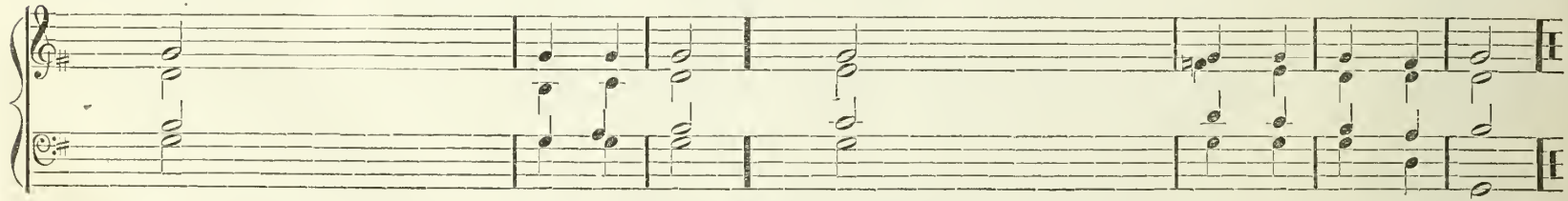
5. That takest away the - - - - - - - sins of the world, have - - - - - - - - - - mercy up - - on us. 6.
6. Thou that takest away the - - - - - sins of the world, have - - - - - - - - - - mercy up - - on us. 7.
7. Thou that takest away the - - - - - sins of the world, re - - - - - - - - - - - - - - - ceive our prayer. 8.
8. Thou that sittest at the right hand of - - - God the Father, have - - - - - - - - - - mercy up - - on us. 9.

No. 5. JUBILATE DEO. Double Chant.

Altered from Dr. PRING.



1. O be joyful in the Lord - - - - - - - all ye lands; serve the Lord with gladness, and come before his pres - ence with a song. 2.
3. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak - - - good - of his name. 4.
5. Glory be to the Father, and - - - - - - - to the Son, and - - - - - - - - - - to the Ho - ly Ghost; 6.



2. Be ye sure that the Lord - - - - - he is God; it is he that hath made us, and not we ourselves; we are his people - - - - - and the sheep of his pasture. 3.
4. For the Lord is gracious, his mercy is - - ev - er - lasting; and his truth endureth from generction to - gen - e - ra - - tion. 5.
6. As it was in the beginning, - - - - - is - - now, and ever - - - - - - - - shall be, world without end.

No. 6. GLORIA IN EXCELSIS. Anthem Chant.

* J. H. WILLCOX. Presented for this work.

ff *mp* *m* Cres.

Glory be to God on high, and on earth peace, good will towards men; We praise thee, we | bless thee, we | worship thee, we | glorify thee, we give | thanks to thee for | thy great

ff *f* *p*

glory, O Lord God, heavenly King, God the Fa-ther Al - mighty; O Lord, the only begotten Son, Je - sus Christ; O Lord God, Lamb of God, Son of the

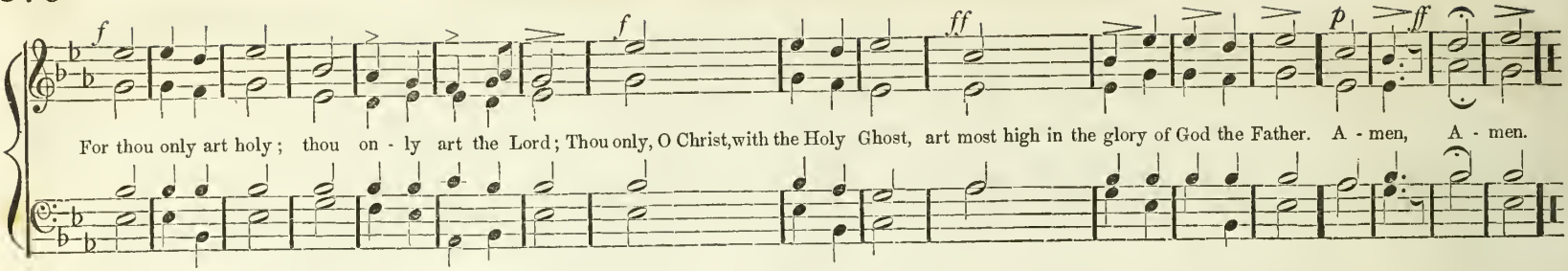
pp *p* *pp* Len.

Father, that takest away the sins of the world, have mercy up - on us; Thou that takest away the sins of the world, have mercy up - on us. Thou that takest away the

pp *p* *mp* Cres. *p*

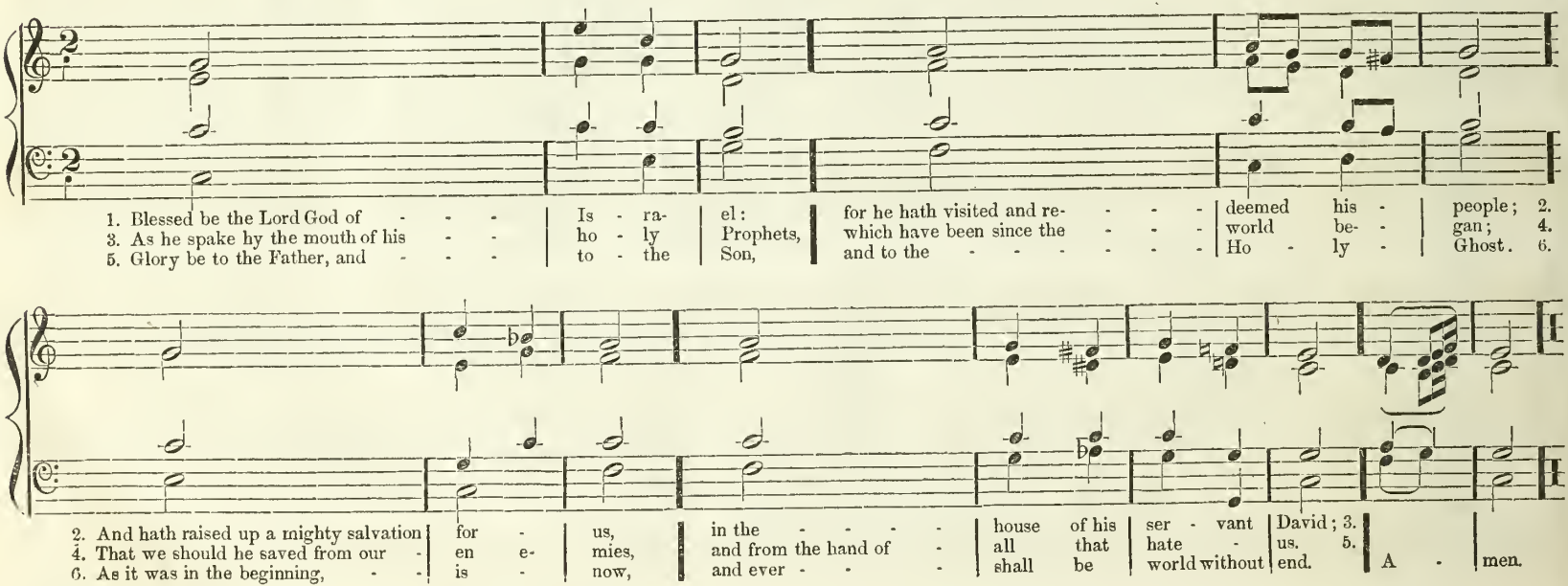
sins of the world, re - ceive, re - ceive our prayer. Thou that sittest at the right hand of God the Father, have mercy up - on - - - - - us:

GLORIA IN EXCELSIS. Concluded.

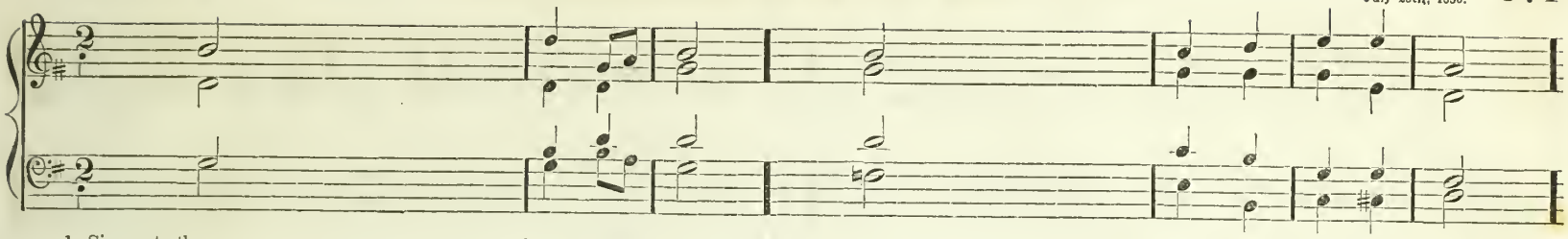


No. 7. BENEDICTUS. Double Chant.

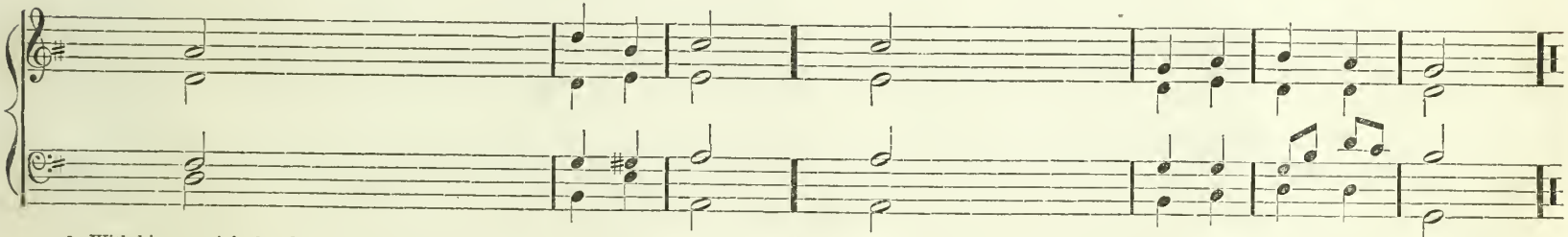
V. C. T.



No. 8. CANTATE DOMINO. Double Chant.



1. Sing unto the - - - - - - - -	Lord a new	song,	for - - - - - - - -	he hath done	marvellous	things.	2.
3. The Lord declared - - - - - - -	his sal -	vation;	his righteousness hath he openly showed	in the	sight of the	heathen.	4.
5. Show yourselves joyful unto the Lord, - -	all ye	lands;	sing, re- - - - - - - - - - - -	joice, and	give -	thanks.	6.
7. With trumpets - - - - - - - -	also, and	shawms,	O show yourselves joyful be - - - -	fore the	Lord the	King.	8.
9. Let the floods clap their hands, and let the hills be joyful together be - - - - - - - - -	fore the	Lord,	for he - - - - - - - -	cometh to	judge the	earth.	10.
11. Glory be to the Father, and - - - - -	to the	Son,	and - - - - - - - - -	to the	Ho - ly	Ghost.	12.



2. With his own right hand, and with his - - - -	ho - ly	arm,	hath he - - - - - - -	gotten him-	self the	victory.	3.
4. He hath remembered his mercy and truth toward the	house of	Israel,	and all the ends of the world have seen the sal - - - - - - - -	va - tion	of our	God.	5.
6. Praise the Lord up - - - - - - - - - - - - -	on the	harp,	sing to the harp with a - - -	psalm of	thanks - -	giving.	7.
8. Let the sea make a noise, and all that - - - -	there-in	is,	the round world, and - - - -	they that	dwell there -	in.	9.
10. With righteousness shall he - - - - - - -	judge the	world,	and the - - - - - - -	peo - ple	with - -	equity.	11.
12. As it was in the beginning, is now, and - - - -	ev - er	shall be,	world with - - - - - - - - -	out -	end, A - -	men.	

No. 9. BONUM EST. Double Chant.

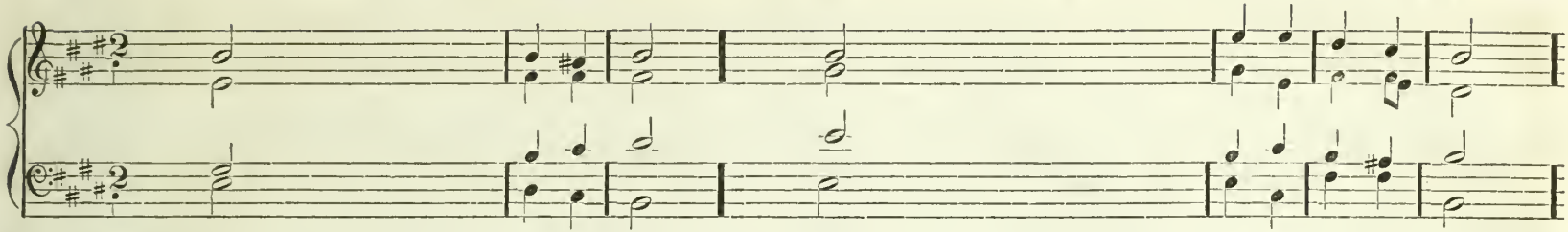
J. H. WILLCOX.

1. It is a good thing to give thanks un - - - | to the | Lord, | and to sing praises unto thy - - | name, - | O Most | Highest; 2.
3. Upon an instrument of ten strings, and up - | on the | lute; | upon a loud instrument, - - | and up- | on the | harp. 4.
5. Glory be to the Father, and - - - | to the | Son, | and - - - - - - | to the | Ho - ly | Ghost; 6.

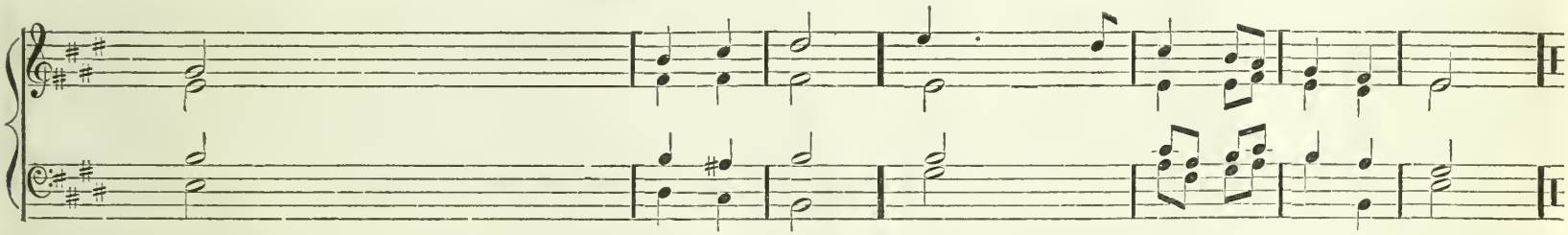
2. To tell of thy loving-kindness - | early in the | morning, | and of - - - - - - - thy | truth in the | night - | season; 3
4. For thou, Lord, hast made me glad | through thy | works; | and I will rejoice in giving praise for the ope- | ra - tions | of thy | hands. 5.
6. As it was in the beginning, - - | is - | now, | and ev - - - - - - - - - - - - er | shall be, | world without | end.

No. 10. BENEDIC ANIMA MEA. Double Chant.

Dr. WM. JACKSON.



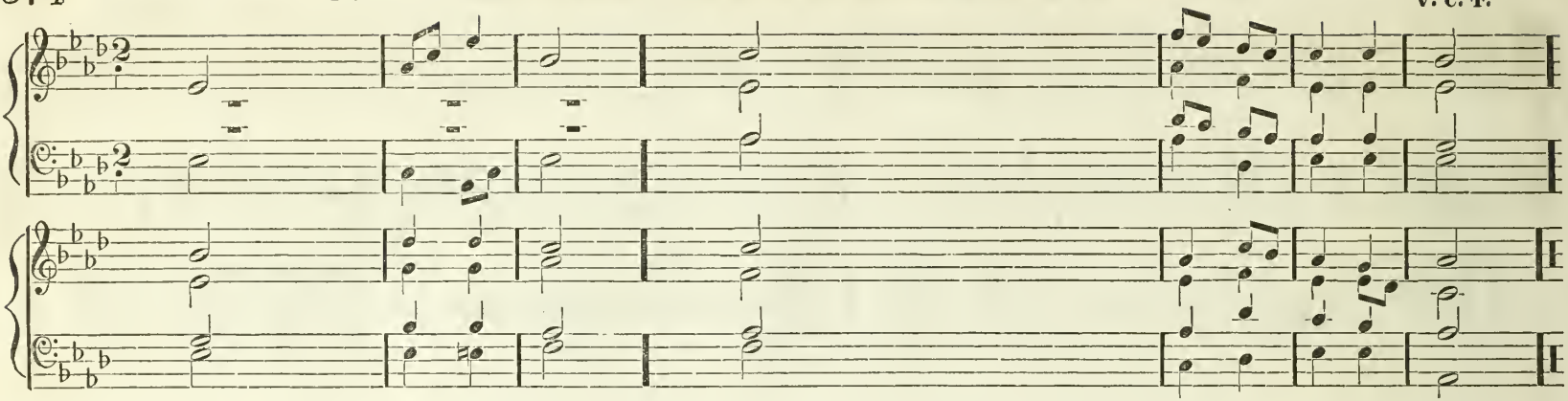
1. Praise the Lord, - - - - - - - O my soul; and all that is within me - - - - - - praise his ho - ly name. 2.
3. Who forgiveth - - - - - - - all thy sin, and - - - - - - - - - healeth all thine in- firmiti. 4.
5. O praise the Lord, ye angels of his, ye that ex- cel in strength, ye that fulfil his commandment, and hearken unto the voice of his - word. 6.
8. Glory be to the Father, and - - - - to the Son, and - - - - - - - - - - to the Ho - ly Ghost; 9



2. Praise the Lord, - - - - - - - - - - O my soul, and for - - - - - get not all his benefits; 3.
4. Who saveth thy - - - - - - - - - - life from de- struction, and crowneth thee with mercy and lov - ing kindness. 5.
6. O praise the Lord, all - - - - - - - - - ye his hosts; ye servants of - - his that do his pleasure. 7. :𝄋:
:𝄋: 7. O speak good of the Lord, all ye works of his, in all places of his do - minion. Praise thou the - - Lord, - O my soul. 8.
9. As it was in the beginning, - - - - - - - is - now, and ever shall be - world without end. A - men.

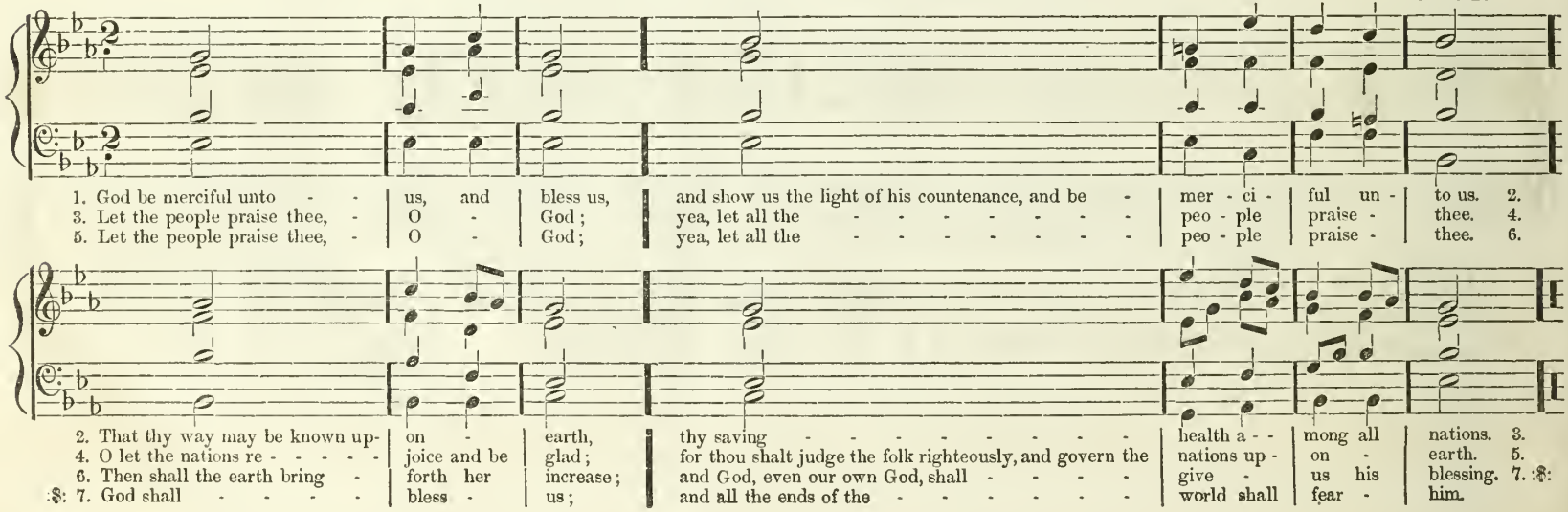
No. 11. DEUS MISEREATUR. Double Chant.

V. C. T.



No. 12. DEUS MISEREATUR. Double Chant.

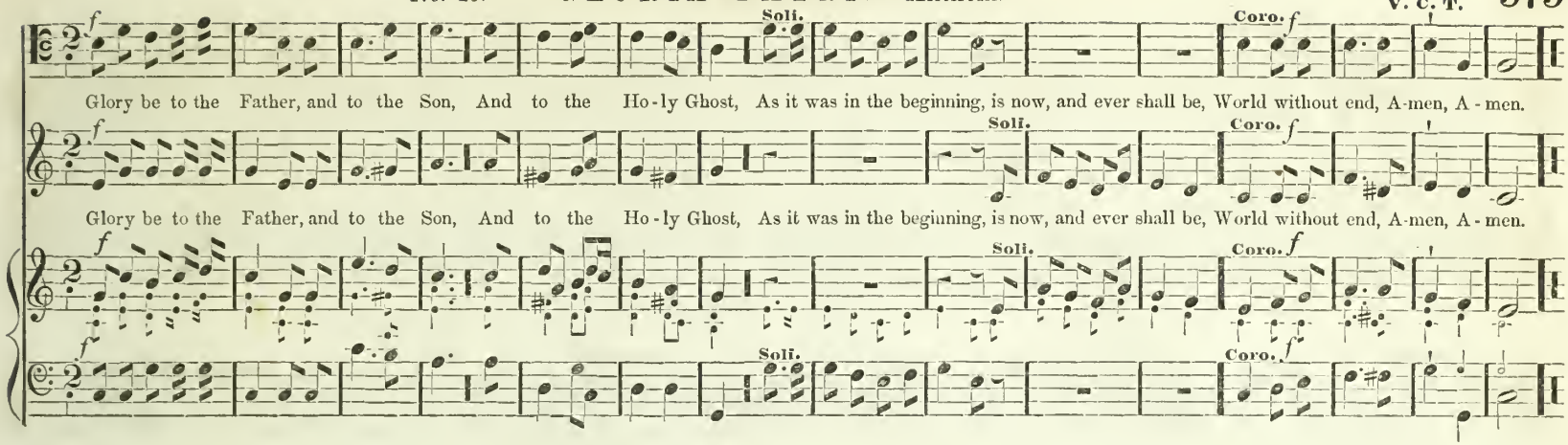
V. C. T.



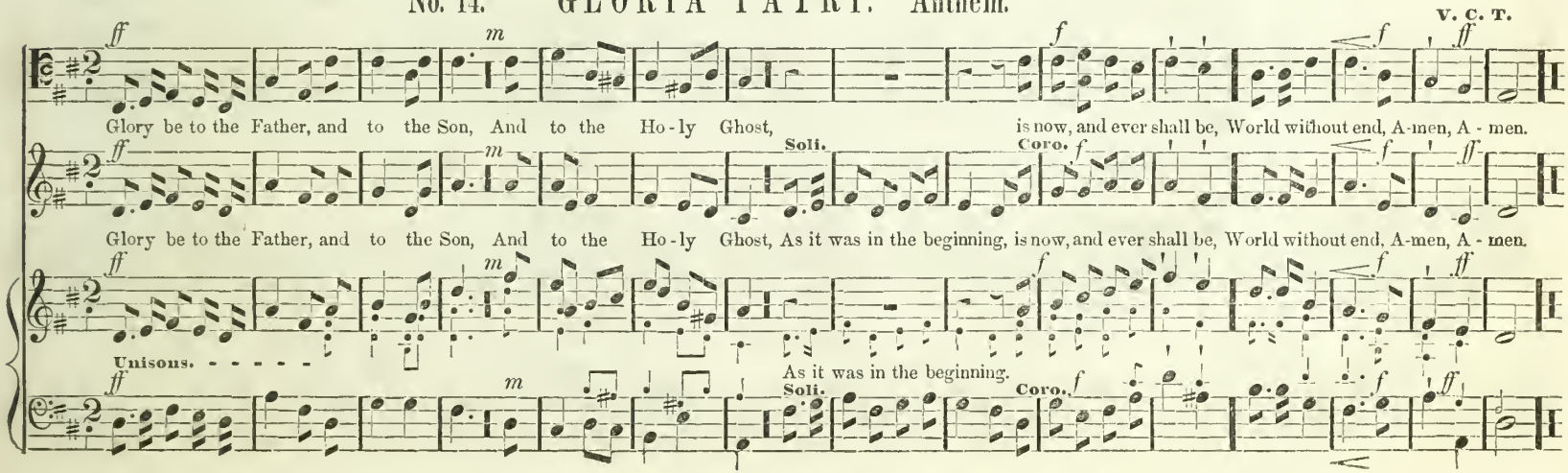
1. God be merciful unto - - us, and bless us, and show us the light of his countenance, and be - mer - ci - ful un - to us. 2.
3. Let the people praise thee, - O - God; yea, let all the - - - - - - - peo - ple praise - thee. 4.
5. Let the people praise thee, - O - God; yea, let all the - - - - - - - peo - ple praise - thee. 6.

2. That thy way may be known up- on - earth, thy saving - - - - - - - - health a - - mong all nations. 3.
4. O let the nations re - - - - - joice and be glad; for thou shalt judge the folk righteously, and govern the nations up - on - earth. 5.
6. Then shall the earth bring - forth her increase; and God, even our own God, shall - - - - give - us his blessing. 7. :𝄋:
:𝄋: 7. God shall - - - - bless - us; and all the ends of the - - - - - - world shall fear - him.

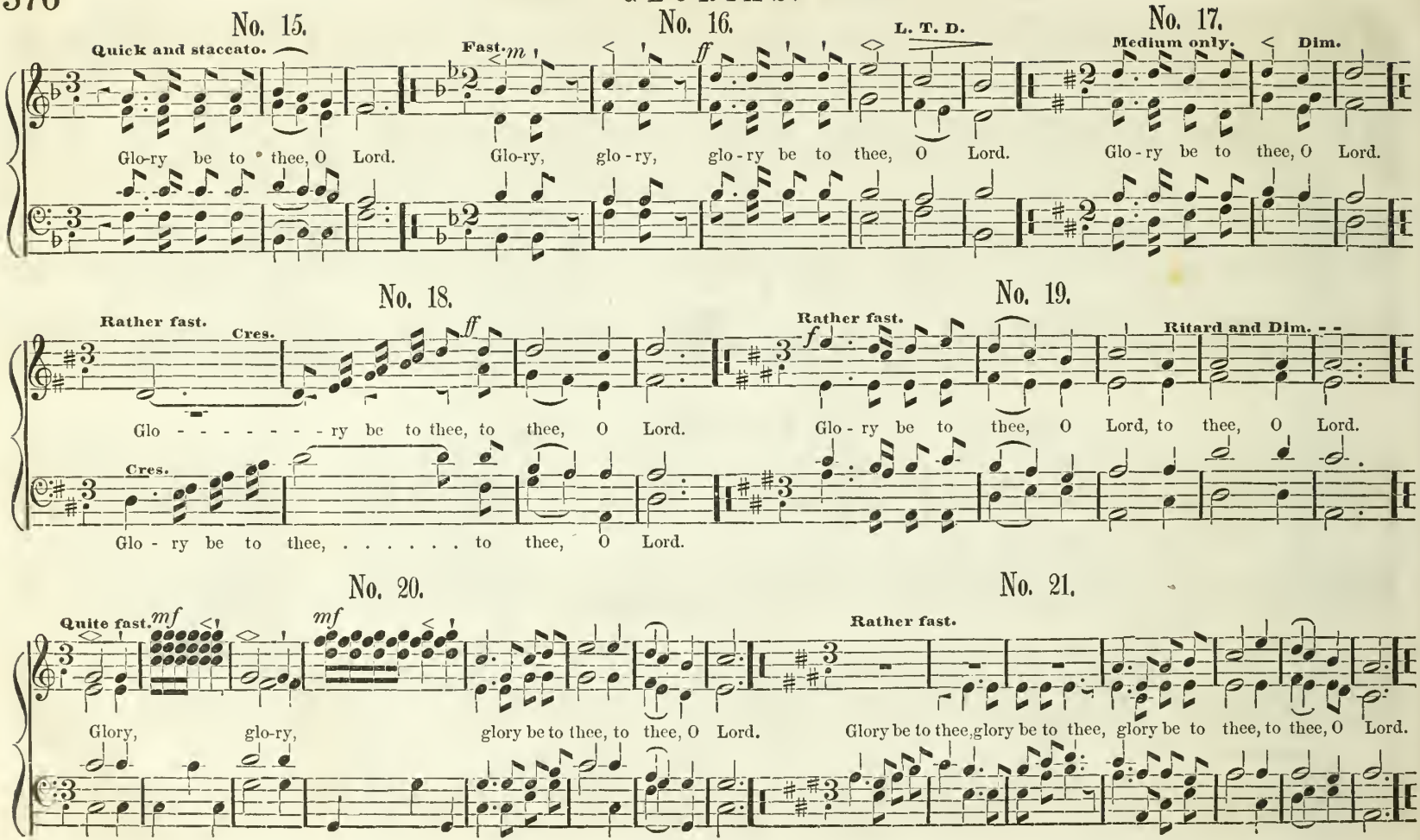
No. 13. GLORIA PATRI. Anthem.



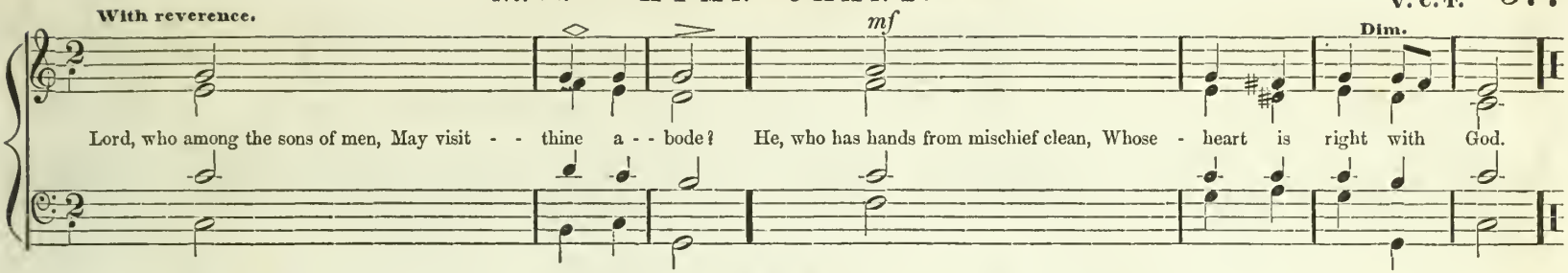
No. 14. GLORIA PATRI. Anthem.



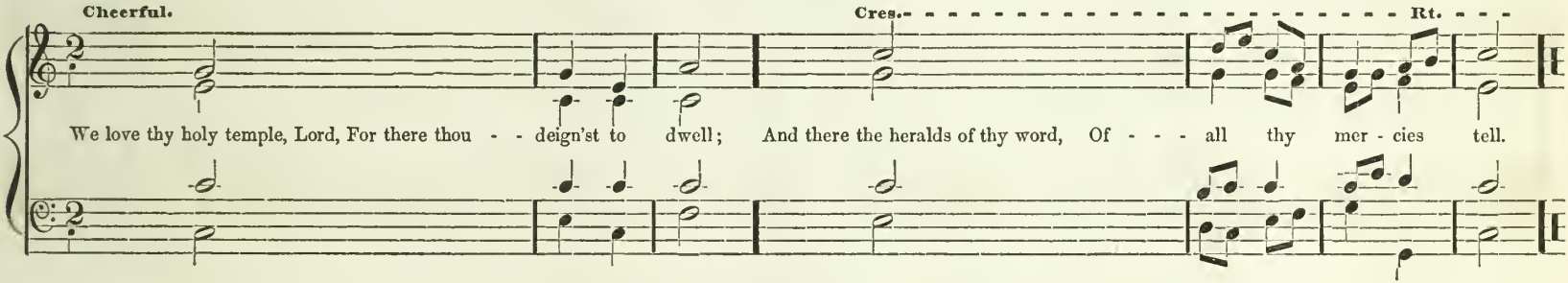
GLORIAS.


No. 15.
Quick and staccato.
Glo-ry be to thee, O Lord.
No. 16.
Fast.
m
ff
L. T. D.
Glo-ry, glo-ry, glo-ry be to thee, O Lord.
No. 17.
Medium only.
Dim.
Glo-ry be to thee, O Lord.
No. 18.
Rather fast.
Cres.
ff
Glo - - - - - - - - ry be to thee, to thee, O Lord.
Cres.
Glo - ry be to thee, ... to thee, O Lord.
No. 19.
Rather fast.
f
Ritard and Dim.
Glo - ry be to thee, O Lord, to thee, O Lord.
No. 20.
Quite fast.
mf
mf
Glory, glo-ry, glory be to thee, to thee, O Lord.
No. 21.
Rather fast.
Glory be to thee, glory be to thee, glory be to thee, to thee, O Lord.

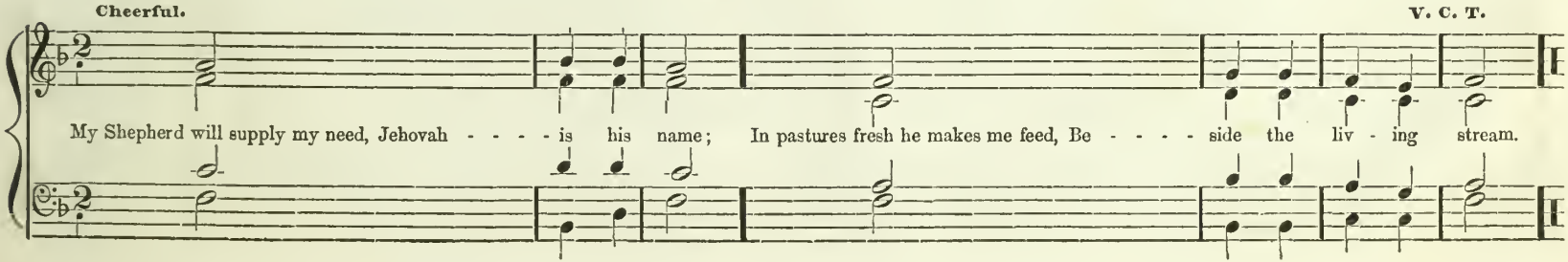
No. 22. HYMN CHANT.



No. 23. HYMN CHANT.



No. 24. HYMN CHANT.



No. 25. HYMN CHANT.

V. C. T.

There is a stream whose gentle flow Supplies the city of our God, Life, love and joy still gliding thro', And watering our di - vine a - bode.

No. 26. HYMN CHANT.

Bold and majestic. *f* *ff* V. C. T.

My opening eyes with rapture see The dawn of thy re - turn - ing day; My thoughts, O God, ascend to thee, While thus my ear - ly vows I pay.

Unisons.

No. 27. HYMN CHANT.

Cheerful. V. C. T.

How pleasant—how divinely fair, O Lord of hosts, thy dwell-ings are! With long desire my spirit faints, To meet th' as - sem - blies of thy saints.

INDEX TO WORDS SET TO TUNES.

A.

According to Thy 158
A charge to keep 156
Again, our earthly 149
Again the day 272
All glorious God 57
All ye who feel ... 95, 129
Almighty Father, *Same Hymn.* .. 101
All yesterday 188
Alas! how poor 256
Along the banks .. 271, 272
Am I an Israelite, *Same Hymn.* .. 112
And now another 87
And will the Lord . 100, 140
And can mine 137
And now my soul, *Same Hymn.* .. 153
And will the God..... 163
Arise! arise! 75
Arise, ye people..... 101
Asleep in Jesus 38
Assembled at thy 53
As in soft 84
As distant lands..... 87
As o'er the past 146
As pants the 151
Author of good 96
Awake and sing 187
Awake, ye saints 242

B.

Before the heavens 40
Be thou, O God 59, 74
Be thou exalted 69
Behold the western 119
Behold the blind 54
Behold the glories 123
Behold what pity..... 136
Behold what condescending, *Same Hymn.* .. 154
Behold the gift, *Same Hymn.* 178
Behold the morning, *Same Hymn.* . 183
Beyond where Cedron's. 254
Blest comforter 182
Blest be thou 228
Blest is the hour 253
Bright and joyful 217
Brightest and best 279
Brother thou art 258
But who shall 85

C.

Calm, on the 86
Cares and toils 225
Cease, ye mourners 230
Christ and his cross ... 128
Christ, whose glory 222
Children of the 220
Child of sin and 262
Come, weary souls.. 46 74
Come, gracious Spirit.. 62
Come, let us join ... 85 117
Come, Holy Ghost..... 99
Come, Holy Spirit..... 111
Come sound His 156
Come to the house . 164 188
Come let us pray 205
Come, ye sinners 236
Come, thou Almighty.. 263
Come, let us anew 265
Come, ye disconsolate ..278
Create, O God 256

D.

Darkness and clouds ... 69
Daughter of Zion 273
Deep in our 51
Dear Lord, to Thee.... 79
Dearest of all 127
Dear Lord, and will.... 139
Dear refuge of 142
Depth of mercy 206
Delay not! delay..... 273
Did Christ o'er 189
Do not I love 102 137

E.

Earth has engaged..... 95
Early, my God 121
Eternal God—celestial . 29
Eternal God—Almighty. 37
Eternity is just..... 46
Eternal Source. 89, 105, 125
Exalt the Lord..... 185

F.

Far from my 39
Father adored in 41
Father of mercies . 132, 138
Father, how wide 153
Father, who in..... 258
Faith is the..... 204
Flung to the 265
Fountain of light..... 194
From every stormy . 33, 48
From all that dwell 84
From Jesse's..... 271
Friend after..... 203

G.

Gently fall the dews ... 208
Give to the Lord, *Same Hymn.* .. 24
Give me the wings, *Same Hymn.* .. 132
Glorious things of 227
God in his earthly .. 28, 66
God of the seas 64
God moves in a 88
God of my life 195
Go when the 247
Great God, to thee 49
Great God, how 107
Great God, what do 224
Great Shepherd 35
Great Shepherd of thy people .. 115
Great is the Lord ... 29 67
Great is the Lord, our .. 86
Great Father of..... 122
Guide me, O 235

H.

Happy the meek ... 43, 78
Have mercy, Lord..... 191
Haste, O sinner . 212 213
Hark! the herald 231
Hark! what mean 227
Hark! sinner, while... 278
Hark! hark the 255
He reigns! the Lord, *Same Hymn.* ... 32 36
He lives! the *Same Hymn.* 35
He comes with succor .. 250
Here in the 177
Heavenly Father 206
How sweetly flowed... 51
How sweet the hour 52, 77
How sweet to leave ... 68
How sweet and awful .. 102
How sweet the melting ... 167
How blest the sacred .. 53
How long, O Lord ... 72
How oft, alas! 89
How condescending ... 97, 129
How vain are all things 109
How far beyond 134
How precious is the ... 141
How helpless 144
How charming is 178
How gentle God's 186
How pleased and blest 201, 202, 204
How many a rose 248
How are thy servants, *Same Hymn.* 88
House of our 281

I.

I love to steal .. 106, 128, 155
I lift my soul 165
I waited meekly 141
I'll praise my..... 194
In thy rebuke, *Same Hymn.* 113
In this calm 215
Inspirer and hearer . 245, 246
If human kindness 142
If through unruffled ... 157
Is there ambition, *Same Hymn.* .. 151

J.

Jesus, and shall 31
Jesus, immortal King .. 90
Jesus the conqueror... 172
Jesus, Saviour of 218
Jehovah reigns 60
Jehovah, God 185
Judge me, O God 62

K.

Keep me Saviour,.... 214
Kingdoms and thrones . 81

L.

Lamb of God 219
Let this vain 99
Let songs of 110
Let all the 192, 195
Let every heart 285
Light of those ... 228, 232
Lift not thou 260
Lo, God is here 63
Lo! what a 133
Lo! the Lord 229
Lo! he comes ... 233, 237
Lord, in the temple ... 71
Lord, when my thoughts 73
Lord, we adore 78
Lord, thou wilt .. 103, 104
Lord, how secure, *Same Hymn.* .. 108
Lord, when we bend .. 115
Lord, I believe a 120
Lord, where shall, *Same Hymn.* .. 140
Lord of hosts 209
Lord, before thy 213
Lord, we come 216
Love divine, all 226

M.

May the glorious 232
Mark the soft 243
Most gracious God 175
My God, accept 27, 80
My God, my King 43, 64, 66
My God, how endless... 72
My God, my prayer ... 179
My God, thy boundless . 198
My God, my Father ... 254
My righteous Judge ... 26
My dear Redeemer 50
My soul, the great 68
My Shepherd will 116
My Saviour and .. 165, 173
My Maker and my 169
My former hopes, *Same Hymn.* 170, 181
My Son, know ... 176, 180
My gracious 246

N.

No more fatigue 42
No war, nor 266
Now to the Lord 44
Now be my heart 76
Now from labor 215
Now begin the 217
Not with our 177, 190

O.

Oft have our ears, *Same Hymn.* 58, 73
O'er the realms 234
O'er the gloomy 236
O, sweetly breathe 23
O thou that hear'st (L. M.) 26
O thou that hear'st (C. P. M.) 199
O happy day 30, 76
O, could I sour 58
O God, our help 85
O God, to earth 169
O, could I find 104
O, praise the Lord 107
O Lord, my best 114
O, for that tenderness .. 122
O, could our thoughts .. 127
O, happy is the 138
O, what amazing 145
O, speed thee 150
O, bless this sacred ... 160
O, melt this 161
O, for the death 184
O, what is life 205
O lay not up 257
O Father, in thee 261
O thou in whose 275
O worship the ... 282, 283
O praise ye the 284
Oh that the Lord..... 97
Oh how I love ... 105, 149
Oh for a closer 117
Oh 'twas a joyful 125
Oh may my heart, *Same Hymn* .. 133
Oh for a shout 143
Oh that I knew 147
Oh cease my 187
Oh when shall 190
Oh blessed souls .. 162, 174
Oh could I speak . 196, 200
Oh how blest the, *Same Hymn* .. 207
On thy church 216
On the mountains 233
Once more before 264
Onward speed thy 259
Our heavenly Father .. 160
Our Father in 267

P.

Pleasing Spring..... 220
Preserve thy faithful, *Same Hymn.* 81
Prayer is the..... 135
Praise ye Jehovah's ... 261

R.

Return, my soul..... 67
Rejoice! the Lord..... 167
Rise, Sun of..... 244
Rock of ages..... 212

S.

Salvation is forever... 82
Sacred wisdom ... 208, 211
Saviour, bless thy 210
Saviour, source of 225, 231
Safely through..... 223
See gentle patience.. 36, 70
See Israel's gentle..... 114
See from on high..... 152
See the lonely 209, 210
Serene, I laid 186
Since all the..... 106, 108
Sinners the voice *Same Hymn.* 109, 147
Sinners, behold..... 131
Sing praises to... 157, 164
Sing hallelujah..... 253
Shall man, O God... 34, 55
Soon may the last 65
Softly the shade..... 77
Softly now the..... 209
Son of God..... 211
Stay, thou insulted 33
Still evening comes.... 61
Stretched on the..... 68
Stand up, O ye..... 276
Stand up, my soul..... 24
Sweet peace of..... 25, 69
Sweet is the scene. 28, 45, 70
Sweet was the time, *Same Hymn,* 120

T.

Teach me the..... 92, 119
The heavens declare. 31, 80
The Saviour calls...91, 130
The solemn stillness ... 106
The spirit, like..... 131
The spirit in our 184
The Lord my Shepherd .. 159, 162, 166, 189.
The Lord, my pasture .. 192, 193
The Lord Jehovah (S. P. M.) 203
The Lord Jehovah (H. M.)... 242
The Lord is my..... 274
The Lord is great 279
The man is ever 174
The day is past..... 183
The festal morn 197
The leaves around 248
The God who 264
The God of glory 279
The Prince of 284
Thy name, almighty ... 179
Thy name, almighty, *Same Hymn* 191
Thou great Instructor . 38
Thou great Redeemer . 94
Thou dear Redeemer .. 130
Thou lovely Source ... 152
Thou that dost 214
Thou who didst 269
Thou art gone to 277
'Twas on that dark, *Same Hymn.* 32
'Twas in the watches ... 98, 121
Thus saith the high ... 35
Thus far the Lord, *Same Hymn* 38, 61
Thine earthly Sabbaths . 47

INDEX TO WORDS SET TO TUNES, (CONTINUED.)

There is a stream } *Hymn*—God is the refuge } 47, 57
There's nothing bright . 48
There is a land 50
There seems a voice . 54, 56
There sprang a tree ... 59
There is a river 63
There is a hope 93
There is an hour of hallowed } .. 111
There is a star 118
There is a house 148
There's not a star 139
There is a calm 255
Thee we adore } *Same Hymn.* } ... 126
Through thy protecting . 268
'Tis midnight 56, 79
'Tis by the faith 75
'Tis God the spirit 181
To thee, O God 62
To thee, my Shepherd } *Same Hymn* } 113
To celebrate thy 135
To our Redeemer's ... 145
To God, in whom 158
To-morrow, Lord 171
To bless thy 180
To God I lift 237, 241
To God I lift } *Same Hymn.* } 238
To spend one 240
To-day, the 263

U.

Unveil thy bosom 83
Up to the fields 58

W.

We've no abiding .. 31, 59
We lift our hearts 168
Welcome, sweet day .. 171
Welcome, delightful .. 240
We come with joy ... 249
Weep not for the 257
With one consent 34
With all my powers .. 37
With my whole 60
With tears of 126
With humble heart ... 170
When the soft dews ... 49
When sins and fears .. 82
When, dearest Saviour . 91
When all } thy } 92, 96, 148, 154
When languor and ... 134
When trouble 136
When, as returns 116
When verdure 144
When the vale 252
When shall we 268
What are those souls .. 30
What glory gilds .. 93, 124
What shall I 100, 146
Where shall we go ... 41
Where can we hide ... 71
Why should we start } *Same Hymn.* } ... 25, 82
Why droops my soul .. 55
Why did the nations .. 124
Why do we mourn ... 155
Why sinks my soul ... 251
While thee I seek 112
While my Redeemer's . 182
Whom have we 103

Y.

Ye humble souls 94
Ye trembling 176
Ye tribes of 239
Yes, God himself 270
Your harps, ye 161

ALPHABETICAL INDEX.

A.

Abington 149
Adoration 138
Admonition 187
Advent 217
Addison 23
Albree 144
Albion 174
Aldebaran 58
Alcyone 112
Alva 252
America 261
Amadis 121
Ambrose 84
Amazon 228
Anson 145
Andover 28
Angelo 63
Andromeda 69
Arion 162
Arnheim 29
Arnon 46
Archturas 47
Ashmead 98
Ashtabula 72
Assyria 170
Asia 247
Athens 160
Athol 53
Auburn 136
Autumn 248
Auriga 182
Austin 68
Avon 34
Ayres 180

B.

Barquett 49
Barcelona 59
Bannockburn ... 57
Barkhamsted ... 91
Bartlett 221
Bavaria 266
Baden 195
Balerma 138
Barnard 136
Belmont 172
Berkley 246
Bethuen 237
Beaumont 222
Bellefont 220
Benton 214
Bethel 201
Bertrand 175
Bemis 166
Bermuda 147
Beddome 98
Belzoni 82
Bein 77
Bernsdoff 62
Birge 256
Bladenburgh ... 185
Blossom 142
Blannett 78
Blendon 67
Blanford 31
Boardon 41
Bolton 94
Boudoir 120
Bourne 147
Boonton 192
Bourbon 234
Boyden 236
Bristol 73
Bradford 105
Brattle Street .. 112
Brookfield 134
Brownell 140
Brayton 177
Brenes 186
Britain 187
Brennan 213
Brent 216
Braham 235
Britannia 239
Brimfield 240
Brazil 265
Buckley 94
Burwell 103
Buckingham ... 122
Burnett 159
Burlington 163
Burlington 284
Burkett 202
Bushnell 227

C.

Caleb 80
Casini 54
Cambridge 100
Cassiopea 101
Cairo 105
Capirun 130
Cardella 179
Carlton 198
Carlini 253
California 275
Canada 280
Celestina 118
Ceylon 137
Celicia 169
Chatham 74
Chester 102
China 155
Cherubini 207
Chimborazo 242
Chaldæa 271
Clearfield 143
Clarendon 146
Clapton 179
Clemmons 208
Comstock 129
Covil 130
Colorado 144
Corydon 153
Consecration ... 151
Communion 177
Columbo 192
Courtland 254
Corea 255
Consolation 278
Columbia 74
Condescension . 97
Crawford 148
Creamer 171
Cuyler 48
Cyprus 189

D.

Danube 26
Dawn 167
Dalston 203
Darien 218
Dayton 281
Departure 45
Delusion 109
Demming 113
Devizes 117
Delavan 145
Despondence ... 170
Dewvoir 172
Devotion 215
Defontaview ... 208
Dilworth 210
Doomsday 163
Drummond 124
Dunning 84
Dundee 151
Durham 164
Dudley 171
Dulceani 207

E.

Easton 274
Edestine 92
Eltham 127
Elton 135
Ellison 137
Elmore 146
Ellery 152
Elvah 227
Ellersly 236
El Dorado 238
England 151
Enfield 237
Ensworth 113
Erith 231
Estice 131
Evening 61
Evening Hymn . 183

F.

Fair Haven 78
Farmington 70
Ferdinand 103
Fenneland 229
Florina 168
Florence 251
Folger 82
Fuller 260
Futurity 46
Futurity 47

G.

Gaudiana 24
Galena 142
Ganges 199
Garden 254
Galileo 263
Germania 250
Geneva 148
Gibson 93
Gilman 228
Glover 140
Goodell 33
Grafton 89
Gregorian 186
Granger 256
Guilford 115

H.

Hallowell 68
Hamburgh 81
Hanson 133
Hadley 193
Hawley 205
Haddam 242
Hatfield 264
Hemans 43
Heaven 87
Henry 99
Hensly 108
Hewlett 167
Herschel 174
Herald 259
Hillsborough ... 124
Hinckley 176
Hilliar 39
Hinton 282
Hinton 283
Honduras 30
Holstein 81
Hoadly 114
Hollister 132
Horace 181
Howd 211
Humility 43
Huron 64
Hughes 108
Hyrcanus 95

I.

Illyria 258
Immortality 194
Ingalls 37
Interment 83
Invitation 95
Infinity 107
Ingleton 128
Invocation 194
Indus 230
Iowa 72
Irena 66
Islam 85
Italia 56
Italian Hymn .. 263
Irving 262

J.

Jazer 122
Jennison 188
Jewell 253
Julins 102
Juniata 117

K.

Kepler 185
Kenyon 68
Kingsbridge ... 34
Kingsley 219
Kossuth 60

L.

Lawson 28
Lawrence 31
Ladrone 100
Laborde 162
Lafanning 20
Lewnel 104
Leroy 109
Leyden 206
Lenox 239
Limehouse 32
Lilla 212
Liden 272
Louvan 48
Lovis 71
London 107
Luzerne 76
Luton 37
Lubec 96
Lutzen 99
Luther 224
Lumina 232
Luzon 244
Lyons 284

M.

Marietta 50
Martyn 52
Manchester 76
Marchard 77
Majesty 110
Martyrs 126
Marven 160
Maltoria 203
Medina 40
Mesmer 49
Medfield 116
Mediterranean .. 116
Mear 125
Meditation 155
Melven 157
Milgrove 24
Millennium 65
Midnight 79
Middletown ... 184
Milton 197
Milo 209
Monmouth 32
Monday 54
Moran 55
Morley 126
Montrose 273
Muldino 86
Myrtle 225

N.

Nashua 204
Nahant 279
Nelson 29
New Hartford .. 62
New Haven 35
Newburne 75
New London ... 92
Newell 120
Newburg 269
Needham 59
Northfield 31
Northam 178
Normandy 190
Nuremburg 209

O.

Oberlin 70
Oliver 25
Olney 165
Old Hundred ... 59
Olmutz 161
Oldford 165
Omnipotence ... 88
Onide 249
Ophir 278
Orinoco 264
Orlando 255
Oswego 79

P.

Paradise 63
Palestine 86
Parma 123
Paddington 164
Palmer 240
Peace 111
Penitence 158
Petition 161
Phillips 184
Pharsalia 225
Plutarch 121
Pleiades 133
Pleyel's Hymn .. 210
Plainfield 181
Plenitude 279
Portland 36
Portugal 58
Priestley 176
Putnam 73
Pulkova 139

Q.

Quito 66
Quietude 88

R.

Raleigh 53
Repose 38
Rema 51
Reon 132
Redemption 217
Roxbury 38
Rothwell 80
Rosell 165
Rouen 226
Russia 85
Ruthford 106

S.

Sandwich 178
Sanford 200
Savannah 271
Severance 26
Serenity 119
Seasons 243
Serioso 248
Twilight 52
Sheffield 30
Shelley 257
Siloam 57
Sirius 119
Silver Street ... 156
Simsbury 191
Slumber 38
Solitude 56
Southbridge ... 196
Solace 205
Spooner 93
Springfield 141
Sparta 182
St. Alban's 27
St. Paul's 41
St. Mark's 69
St. Ann's 89
St. Martin's 125
St. Thomas' 173
St. Helen's 195
Stanton 35
Stonefield 64
Stephens 115
Standish 257
Stuart 169
Sturbridge 273
Surrey 42
Sunderland 60
Suffield 111
Suffolk 233
Sulden 128
Sutton 129
Sumner 149
Swanwick 101
Sylvanus 67

T.

Tallahasa 51
Tarlton 204
Tabor 212
Temple Street .. 82
Tilsit 35
Tiffany 134
Tiernan 150
Toronto 90
Trenton 71
Tuller 153
Tullman 156
Turin (S. M.) ... 189
Turin (7s.) 211
Tweedel 36
Twilight 52

U.

Udina 188
Umago 157
Utica 285

V.

Vandalia 158
Vallant 191
Valletta 246
Vernon 104
Vesper 106
Verdi 154
Venice 220
Vermont 261
Vienna 96
Vilna 141
Vistula 276
Virgilius 277
Volga 91
Volinda 139

W.

Ware 33
Warren 61
Wale 183
Warning 213
Warriner 216
Warsaw 241
Warden 258
Warner 270
Wayland 44
Weber 208
Webb 265
Winchester 27
Winfield 87
Winter 97
Wilmington ... 114
Willowby 190
Wilmot 206
Wilna 214
Wilmantic 232
Wilmington . 245
Woodland .. . 127
Worship . 223
Wrentham .. 131
Wurtemburg ... 267

X.

Xerxes 152

Z.

Zephyr 25
Zell 180
Zion 233

METRICAL INDEX.

L. M. (118.)

Addison 23
Aldebaron 58
Ambrose..... 84
Andover..... 28
Angelo 63
Andromeda 69
Arnheim 29
Arnon..... 46
Arcturas..... 47
Ashtabula 72
Athol 53
Austin 68
Avon..... 34
Barquett..... 49
Barcelona..... 50
Bannockburn 57
Bernsdoff..... 62
Bein 77
Belzoni..... 82
Blanford..... 31
Blendon 67
Blannett 78
Bourdon..... 41
Bristol..... 73
Casini..... 54
Caleb 80
Chatham 74
Columbia..... 74
Cuyler..... 48
Danube..... 26
Departure..... 45
Dunning..... 84
Evening 61
Farmington 70
Fair-Haven 78
Folger..... 82
Futurity 46
Gaudiana..... 24
Goodell..... 33
Hallowell..... 68
Hamburgh 81
Hemans 43
Hilliar..... 39
Honduras..... 30
Holstein 81
Humility 43
Huron 64
Ingalls..... 37
Interment..... 83
Iowa 72
Irena 66
Italia..... 56
Kenyon..... 68
Kingsbridge..... 34
Kossuth 60
Lawson 28
Lawrence..... 31
Limehouse..... 32
Louvau..... 48
Lovis..... 71
Luton 37
Luzerne 76
Marietta..... 50
Martyn 52
Manchester 76
Marchard 77
Medina 40
Mesmer..... 49
Milgrove..... 65
Millennium 65
Midnight 79
Monmouth..... 32
Monday 54
Moran 55
Nelson 29
New Haven..... 35
New Hartford..... 62
Newburne 75
Northfield 31
Oberlin 70
Oliver 25
Old Hundred 59
Oswego..... 79
Paradise 63
Portland 36
Portugal 58
Putnam 73
Quito 66
Repose 38
Rema 51
Raleigh..... 53
Roxbury 38
Rothwell 80
Severence..... 26
Sheffield..... 30
Ceylon..... 57
Siloam 38
Slumber 38
Solitude 56
St. Albans..... 27
St. Paul's..... 41
St. Mark's 69
Stanton..... 35
Stonefield 64
Surrey..... 42
Sunderland 60
Sylvanus 67
Talahasa 51
Temple Street..... 82
Tilsit..... 35
Trenton 71
Tweedel..... 36
Twilight..... 52
Ware 33
Wayland 44
Warren 61
Winchester 27
Zephyr 25

C. M. (136.)

Abington..... 149
Adoration 138
Albree..... 144
Alcyone 112
Amadis..... 121
Anson..... 145
Ashmead..... 98
Auburn..... 136
Barkhamsted..... 91
Barnard 136
Balerma 138
Beddome 98
Bermuda..... 147
Blossom 142
Bolton..... 94
Bourne..... 147
Boudoir 120
Brookfield 134
Brownell 140
Bradford..... 105
Brattle Street 112
Buckley 94
Burwell 103
Buckingham 122
Capiran 130
Cambridge..... 100
Cassiopea..... 101
Cairo..... 105
Ceylon..... 137
Celestinn 118
China 155
Chester..... 102
Clearfield 143
Clarendon 146
Condescension 97
Comstock..... 129
Covil..... 130
Colorado 144
Consecration..... 154
Corydon 153
Crawford..... 148
Delusion..... 109
Demming..... 113
Devizes..... 117
Delavan 145
Drummond 124
Dundee..... 151
Edestina..... 92
Eltham 127
Elton..... 135
Ellison 137
Elmore 146
Ellery 152
Ensworth 113
England..... 151
Estice 131
Ferdinand 103
Galena 142
Geneva..... 148
Gibson 93
Glover..... 140
Grafton..... 89
Guilford..... 115
Hanson..... 133
Heaven..... 87
Henry 99
Hensly 108
Hillsborough..... 124
Hollister 132
Hoadly 114
Hughes 108
Hyrcanus 95
Invitation..... 95
Infinity..... 107
Ingleton 128
Islam 85
Jazer..... 122
Julius 102
Juniata..... 117
Ladrone 100
Lewnel 105
Leroy 109
London..... 107
Lubee..... 96
Lutzen..... 99
Majesty..... 110
Martyrs..... 126
Medfield..... 116
Mediterranean..... 116
Meditation..... 155
Mear 125
Morley 126
Muldino..... 86
Newell 120
New London..... 92
Omnipotence..... 88
Onley 135
Palestine 86
Parma..... 123
Peace 111
Plutarch..... 121
Pleiades 133
Pulkova 139
Quietude 88
Reon 132
Russia..... 85
Ruthford 106
Serenity 119
Sirius 119
Springfield..... 141
Spooner 93
St. Martin's..... 125
St. Ann's 89
Stephens 115
Sulden 128
Sutton..... 129
Suffield..... 111
Sumner..... 149
Swanwick 101
Tiffany 134
Tiernan 150
Toronto 90
Tuller..... 153
Vernon 104
Vesper 106
Verdi 154
Vienna 96
Vilna 141
Volga 91
Volinda 139
Winfield..... 87
Winter 97
Wilmington 114
Woodland..... 127
Wrentham..... 131
Xerxes..... 152

S. M. (66.)

Admonition..... 187
Albion 174
Arion 162
Assyria 170
Athens 160
Auriga 182
Ayres 180
Bemis 166
Bertrand..... 175
Bladenburgh 185
Brayton 177
Brenes..... 186
Britain 187
Burnett..... 159
Burlington 163
Cardella 179
Celicia 169
Clapton 179
Communion..... 177
Creamer 171
Cyprus 189
Dawn 167
Despondence 170
Dewvoir..... 172
Doomsday 163
Durham 164
Dudley 171
Evening Hymn..... 183
Florina 168
Gregorian..... 186
Hewlett 167
Herschel..... 174
Hinckley 176
Horace 181
Jennison..... 188
Kepler 185
Laborde 162
Marven..... 160
Melvin 157
Middletown 184
Northam 178
Normandy 190
Olmutz 161
Oldford 165
Paddington 164
Penitence..... 158
Petition 161
Phillips 184
Plainfield 181
Priestley..... 176
Rosell 165
Sandwich..... 178
Silver Street 156
Simsbury 191
Sparta..... 182
Stuart..... 169
St. Thomas 173
Tullman 156
Turin 189
Udina 188
Umngo 157
Vandalia 158
Vallant 191
Wale..... 183
Willowby 190
Zell..... 180

L. P. M.

Baden 195
Boonton 192
Columbo 192
Hadley 193
Immortality..... 194
Invocation..... 194
St. Helen's..... 195

C. P. M.

Carlton 198
Ganges 199
Milton..... 197
Southbridge..... 196
Sanford..... 200

S. P. M.

Bethel 201
Burkett..... 202
Dalston..... 203
Maltoria 203
Tarlton..... 204

S. H. M.

Nashua..... 204

C. H. M.

Hawley..... 205
Solace..... 205

7s. (30.)

Advent 217
Bartlett..... 221
Benton 214
Bellefont 220
Beaumont 222
Brennan 213
Brent..... 216
Churubini 207
Darien 218
Devotion 215
Dilworth 210
Duleeani 207
Howd 211
Kingsley..... 219
Lafanning 208
Leyden 206
Lilla 212
Milo 209
Nuremburgh 209
Pleyel's Hymn 210
Redemption..... 217
Tabor..... 212
Turin 211
Venice 220
Warning 213
Warriner 216
Weber 208
Wilmot 206
Wilma 214
Worship..... 223

8s & 7s. (13.)

Amazon..... 228
Bushnell 227
Elvah 227
Erith 231
Fenneland 229
Gilman..... 228
Indus..... 230
Luther, (Peculiar) 224
Lumina 232
Myrtle..... 225
Pharsalia 225
Rouen..... 226
Standish, (Peculiar)..... 257

8s. 7s. & 4s. (8.)

Bourbon 234
Boyden 236
Braham 235
Ellersly..... 236
Enfield 237
Suffolk 233
Wilmantic..... 232
Zion 233

H. M.

Bethuen 237
Britannia 239
Brimfield 240
Chimborazo..... 242
El Dorado 238
Haddam 242
Lenox..... 239
Luzon..... 244
Palmer 240
Seasons..... 243
Warsaw..... 241

8s.

Berkley..... 246
Valletta 246
Wilmington 245

7s & 6s.

Asia 247
Autumn 248
Florence..... 251
Germania..... 250
Onide 249
Seroso..... 248

7s & 4s.

Alva 253

8s & 6s.

Carlini 253
Courtland..... 254
Garden 254
Jewell..... 253

8s & 4s.

Birge..... 256
Corea 255
Granger 256
Orlando 255

8s & 9s.

Shelley 257

8s. 9s. & 4s.

Illyria 258

7s. 9s. & 8s.

Warden 258

7s & 5s.

Herald..... 259

7s & 8s.

Fuller 260

6s & 4s.

America 261
Galileo 263
Italian Hymn 263
Irving 262
Vermont..... 261

6s.

Brazil..... 265
Orinoco 264
Hatfield..... 264

5s & 12s.

Webb..... 265

5s & 10s.

Bavaria 266

6s & 5s.

Wurtemburg..... 267
Clemmens 268
Defontaview 268

METRICAL INDEX, (CONTINUED.)

6s & 10s.

Newburg..... 269

6s. 8s. & 4s.

Warner..... 270

10s.

Belmont..... 272
Chaldæa..... 271
Liden..... 272
Savannah..... 271

11s.

Easton..... 274
Montrose..... 273
Sturbridge..... 273

11s & 8s.

California..... 275
Plenitude..... 279
Vistula..... 276

12s & 11s.

Ophir..... 278
Virgilius..... 277

11s & 10s.

Consolation..... 278
Nahant..... 279

10s & 11s.

Canada..... 280
Dayton..... 281
Hinton..... 282
Hinton..... 283
Lyons..... 284

12s. 11s. & 8s.

Burlington..... 284

P. M.

Utica..... 285

INDEX TO ANTHEMS.

As for man, his days, ... 292
Clay to clay, and dust to dust, ... 334
Exhortation to peace, ... 296
Forgive blest shade, ... 325
Hymn for dedication, ... 291
Hear what the Lord, ... 295
In vain the fancy strives to paint, ... 313
Let us go into the house of the Lord, ... 300
Mark the perfect man, ... 302
Ode to the departed, No. 1, no. 2, ... 293
O, how beautiful, ... 304
Rend your heart and not your garments, ... 287
Rejoice with them that do rejoice, ... 303
Rejoice! the Lord is king, ... 329
So teach us to number our days, ... 286
Sweet fields arrayed, ... 294
Soft echoes from the bending skies, ... 320
Sing Hallelujah, ... 316
See Israel's gentle Shepherd stands, ... 346
The grace of our Lord Jesus Christ, ... 288
The Lord is slow to anger, ... 289
The sacrifices of God, ... 290
The turf shall be my fragrant shrine, ... 341
The tempest is howling, ... 348
There is a glorious world of light, ... 355
Thanksgiving Anthem, ... 361
What is life, ... 297
When the radiant beams of day, ... 298
What though each spark, ... 299
When the Lord shall build up Zion, ... 307
Who are these in bright array? 310

INDEX TO CHANTS.

Benedictus, ... 370
Benedictus, ... 372
Benedic Anima Mea, ... 373
Cantate Domino, ... 371
Deus Misereatur, ... 374
Deus Misereatur, ... 375
Gloria in Excelsis, ... 366
Gloria in Excelsis, ... 367
Gloria in Excelsis, ... 369
Glorias, (selection of,) 376
Gloria Patri Anthems, ... 375
Hymn Chants, ... 377, 378
Jubilate Deo, ... 368
Venite Exultemus, ... 365
Venite Exultemus, ... 365

INDEX TO OLD AND FAMILIAR TUNES.

(THE BOOK CONTAINS MANY OTHERS NOT INCLUDED IN THIS LIST.)

L. M.

Hamburgh..... 81
Limehouse..... 32
Luton..... 37
Monmouth..... 32
Kingsbridge..... 34
Old Hundred..... 59
Portugal..... 58
Quito..... 66
Rothwell..... 80

C. M.

Balerma..... 138
Bolton..... 94
Brattle Street..... 112
Cambridge..... 100
Chester..... 102
China..... 155
Clarendon..... 146
Dundee..... 151
Divizes..... 117
Geneva..... 148
Grafton..... 89
London..... 107
Lutzen..... 99
Mear..... 125
Martyrs..... 126
Medfield..... 116
Majesty..... 110
Parma..... 123
St. Ann's..... 89
St. Martin's..... 125
Winter..... 97

S. M.

Olmutz..... 161
Paddington..... 164
Silver Street..... 156
St. Thomas..... 173

Miscellaneous.

St. Helen's..... 195
Ganges..... 199
Dalston..... 203
Wilmot..... 206
Nuremburgh..... 209
Pleyel's Hymn..... 210
Turin..... 211
Zion..... 233
Suffolk..... 233
Lenox..... 239
Haddam..... 242

MUSICAL WORKS BY V. C. TAYLOR.

Published by Hawley, Fuller & Co., Utica, N.Y.

TAYLOR'S SACRED MINSTREL: OR AMERICAN CHURCH MUSIC BOOK; A NEW COLLECTION OF PSALM AND HYMN TUNES, ADAPTED TO THE VARIOUS METRES NOW IN USE TOGETHER WITH ANTHEMS, SENTENCES, CHANTS, AND OTHER PIECES, FOR THE USE OF CHOIRS, CONGREGATIONS, SINGING SCHOOLS, MUSICAL SOCIETIES, SOCIAL SACRED MUSIC CIRCLES, AND PRIVATE DEVOTION; CONTAINING BETWEEN THREE AND FOUR HUNDRED NEW PIECES, ORIGINAL AND SELECTED, NOW FOR THE FIRST TIME PRESENTED TO THE AMERICAN PUBLIC, AND OTHERS FROM THE MOST DISTINGUISHED EUROPEAN COMPOSERS.

THE GOLDEN LYRE: A NEW COLLECTION OF CHURCH MUSIC, ADAPTED TO THE VARIOUS METRES NOW IN USE; TOGETHER WITH A NEW AND EXTENSIVE VARIETY OF ANTHEMS, SENTENCES, AND CHANTS, FOR CHOIRS, SINGING CLASSES, MUSICAL ASSOCIATIONS, AND SOCIAL SACRED MUSIC CIRCLES.

From H. M. RICHARDSON, *Professor of Music.*

MADISON UNIVERSITY, HAMILTON, N. Y.

"In connection with two or three members of the Choir under my direction, I have just looked through the portion of 'The Golden Lyre' which you had the kindness to send me; and I hesitate not to express my opinion that the 'Lyre' when issued, will be received with marked favor by the musical public, and that it will be the most admired by those whose musical tastes are the most highly cultivated. While many choirs are unable either to perform or appreciate some of the finest gems in the Lyre, yet such will find in it music adapted to their capacity, and at the same time well calculated to inspire them with a finer and more classic taste. It is an unquestionable fact, that the standard of Church Music throughout the country is *far too low*: and as one deeply interested in this important and delightful branch of divine worship, I shall rejoice to see this work meet with that general favor and hearty reception to which its merits entitle it.—*August* [illegible], 1850."

From Mr. D. B. S[illegible], Rome, N. Y., for more than fifteen years an eminently successful teacher of Sacred Music:—"I have examined the specimen sheets of 'The Golden Lyre' which you sent me, and can truly say I am pleased with it. The success which attended the author's first book, 'The Sacred Minstrel,' was unprecedented; and from the character of this new book, so far as I have seen it, I think its merits should secure for it a more extensive circulation than any other Church Music Book extant. The music is plain and easily understood, but as with all scientific music requires study in order to perform it (as it should be,) with true regard to the Author's meaning [illegible]. Such music cannot fail to elevate the public taste.—*August* [illegible]*th*, 1850."

TAYLOR'S CHORAL ANTHEMS: A NEW COLLECTION OF [illegible], ANTHEMS, QUARTETTS, TRIOS, DUETTS, AND SOLOS, ORIGINAL AND SELECTED, FOR SINGING SOCIETIES [illegible] AND SOCIAL MUSICAL CIRCLES

253 pages, handsomely bound in cloth, with morocco b[illegible] $1, or $10.50 per dozen.

Mr Taylor was induced [illegible] his work solely by the solicitation of musical friends, who often affirmed to him there was nothing of recent origin before the public which answered at all the exigencies of the musical community. It is true, several Anthem books have been published in this country, one or two of which have very deservedly secured a considerable degree of popularity, but of those recently issued, the most of the music is selected from oratorios or other works of foreign composers, and is generally *unmeaning*, on account of a want of connection with the remainder of the work; or so difficult of execution as to be totally useless to the majority of singers. Original anthems by American authors, possessing musical merit, and at the same time being interesting and practicable for ordinary amateur performers, have, up to this time been exceedingly rare. No author in this country we believe, has written so many as Mr. Taylor. He has applied his utmost talent and energy to the production of this work, and we offer it to the friends of music without fear that it will not secure their approbation, provided they will study the character of its music, and follow *strictly* the letter of all the accompanying directions for its performance.

This book contains 67 pieces of Music, consisting of Solos, Duetts, Trios, Quartetts, Anthems, Choruses, &c., about 40 of which are original and the balance selected from the works of the best authors, both ancient and modern.

It will furnish a Choir, or Musical Society, with the very best material for practice, and for a Concert or series of Concerts; and also with an unfailing fund from which to make the most appropriate selections for all special occasions, such as Christmas, Thanksgiving, Dedications, Ordinations, &c.

The music partakes of every variety of character, from the most simple to the most grand and majestic, from the most tender and pathetic to the most stirring and animating: and while much of the harmony is very elaborate and of the highest order, the difficulties of the progression, where any such occur, are distributed among the parts, so as not to [illegible] performance above the capacity of ordinary readers of music.

TAYLOR'S CHORAL ANTHEMS, BY V. C. TAYLOR, Utica: Hawley, Fuller & Co. Such has been the character, without much exception, of the original Church Music published in this country for the past thirty years, that a "tune book," by a native author, has at length come to excite much the same emotions in the mind of a musical virtuoso, that a pack of cards used to inflict upon the vigilant imaginations of our puritan forefathers. He sees beneath those long and narrow covers a great waste of paper, ink, and time, a debauchment of the public taste and of musical morals, barbarous plagiarisms, and more barbarous arrangements, ignorant infringements of musical law, order, and common sense; and, in short, every other analogous horror which the above familiar illustration may supply. To the truth of these statements every thorough-bred musician will bear witness. Yet, notwithstanding the justness of these associations, there is to be found here and there among this vast pile of rubbish, a work of merit deserving a better fate than always the mass with which, (sad that it should be so,) because of its "*sacred*" character, it is unfortunately associated. Among these few native works of merit, we are happy to rank "*Taylor's Choral Anthems*," a work which bears the impress of much thought and careful study. Mr. Taylor has gathered within the compass of two hundred and fifty odd pages, between sixty and seventy popular pieces, by various composers; among these are several contributions of his own. The anthems, "*Sing unto God*," and "*O Sing to Jehovah*," pp. 73 and 75, evince lofty aims, and show that, with proper study, Mr. T. could contribute much towards wiping off the disgrace which a fecund and hasty press, in the "Church Music" line, has entailed upon our national reputation. Mr. Taylor's compositions in this work exhibit a breadth and force which have been rarely attained in pieces of this description by native composers who have preceded him. This is a favorable symptom, and worthy of all encouragement and commendation.

In fine, we know of no similar native work that we can so confidently recommend to choirs.—*The Message Bird.*

Resolved, That the new publication, "Choral Anthems," by V. C. Taylor, is a book of rare excellence, and we commend it to Musical Societies as a work which will not disappoint the r[illegible] *highest* expectations.—*Proceedings of the Hudson River Musical Association, Poughkeepsie April 10th,* 1850.

In several important respects it is worth the attention of choirs and private circles. The author, although not confining his selections to pieces either too simple or too pretentious, has sought rather for the [illegible] taste and expression. Many of the pieces, which, upon a hasty perusal, might be condemned as [illegible] and impracticable, will be found, if carefully studied and *learnt*, to expand into richness and beauty.—*New York Tribune.*

This is [illegible] the gem of musical publications. It contains the best arranged Anthems [illegible] pieces [illegible] work extant, calculated to suit all, and so harmonized as to produce the best possible effect.—*New Jersey Weekly Visitor, Feb.* 15, 1850.

About one half the pieces are original, and some of them indicate that the author is one of the best composers in the country.—*Otsego Democrat.*

We are glad to see that this gentleman is attracting that attention in the musical world, and acquiring that high rank among American composers, to which he is so eminently entitled. There is a richness and beauty in the productions of his pen, seldom found in church music.—*Utica Gazette.*

Several of Mr Taylor's own compositions are interspersed, and the collection shows care and judgment. Among those marked V. C. T. we may distinguish "Rejoice, the Lord is King," as full of vigor and animation. Well sung, it would be admirable, [illegible] is it difficult of execution. His popular duett "Give me Music" is also reprinted [illegible] some slight changes. Altogether it is a collection that must be valuable to singers, as [illegible] the best anthems of the old composers.—*Literary World.*

Mr. Taylor is an original genius, both in Composition and in Harmony. His musical ideas are exceedingly pleasing, and are always admired in proportion as they are studied and comprehended. In his harmony some find what they term faults, because it does not conform to the commonly received rules of that science. The like violations in Rossini, Mendelssohn, or Nageli, would be considered as contributing to their most striking effects, and excite abundant applause.—*From Communication to Cleveland Daily True Democrat, by J. F. Hanks, Professor of Music.*

V. C. TAYLOR'S MUSIC BOOKS.—We have critically examined the music of V. C. Taylor, and are free to say that it is with the greatest satisfaction and pleasure that we record our hearty approbation of the style and sentiment of the author. The "Choral Anthems" should be in every choir, for occasional use. The music throughout is of the highest style of composition, and commends itself at once to all lovers of true harmony. It is not the sing-song, dish-water trash such as has been hawked about under the "sanction" of some non-existent "society," to gull the public and vitiate the taste, for the sake of gain to a few [illegible] harmonizers; but music that will wear, growing brighter and better by long acquaintance.—*Hallowell Gazette.*

THE LUTE, or Musical Instructor; containing a new system of elementary arrangement, together with an extensive selection of pleasing tunes for Juvenile Classes: By V. C. TAYLOR.